

2632 **ACTIVE  
INTONATION**

**V. J. Cook**

/ 'Oh.

/ ,Now.

✓ 'Be ✓careful.

^ I, certainly ^do.

✓ Yes.

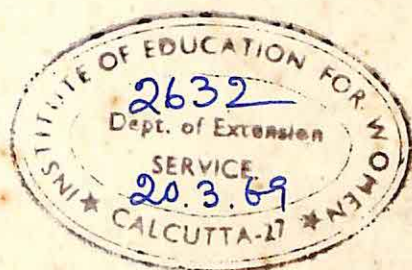
✓ Good.

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Active Intonation



*c*  
Active Intonation  
V. J. Cook



414  
COOK



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## *Preface*

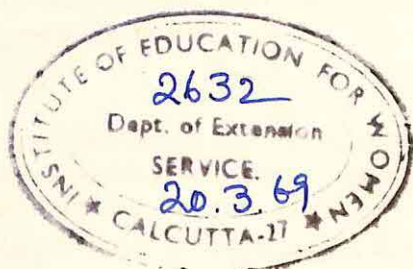
This course in English intonation is suitable for any student who has studied English for more than two or three years. It consists of twenty lessons, each lesson having material for about an hour's work. To teach this course, one does not need to be able to read tonemarks (though these are provided in the book); all one needs is a tape-recorder or language laboratory.

The description of English intonation used in the course is basically that of J. D. O'Connor and G. F. Arnold to whom I owe a great debt. Their system of tonemarks, however, proved too comprehensive for this course and has been simplified in certain respects.

Thanks are due to the classes out of whose reactions the present course took shape; to Mrs J. Ager who typed and re-typed the different versions; and to Mrs P. Hickey who faithfully recorded and commented on the successive drafts.

# Contents

|              | <i>page</i> |
|--------------|-------------|
| Introduction | ix          |
| Lesson 1     | 1           |
| Lesson 2     | 6           |
| Lesson 3     | 11          |
| Lesson 4     | 16          |
| Lesson 5     | 21          |
| Lesson 6     | 25          |
| Lesson 7     | 30          |
| Lesson 8     | 35          |
| Lesson 9     | 40          |
| Lesson 10    | 45          |
| Lesson 11    | 50          |
| Lesson 12    | 55          |
| Lesson 13    | 60          |
| Lesson 14    | 65          |
| Lesson 15    | 70          |
| Lesson 16    | 75          |
| Lesson 17    | 80          |
| Lesson 18    | 85          |
| Lesson 19    | 90          |
| Lesson 20    | 95          |



## *Introduction*

Intonation means the rise and fall of the voice during speech. This change of pitch has a different importance in different languages. Some languages like Chinese use it to show a difference between words; other languages like English use it for a variety of purposes; to show grammatical contrasts ('John' said with the pitch rising is a question, with the pitch falling a statement); or to show the attitude of the speaker. This course concentrates on the speaker's attitude.

Just as languages differ in grammar and vocabulary, so do they differ in intonation. While the attitudes of an Englishman and a Swede may be the same towards a particular topic, the ways in which they express these attitudes by means of intonation most probably differ. So an utterance may reveal one attitude to the Swede and another to the Englishman. A mistake in intonation like a grammatical mistake is a mistake in one's use of the language. However, an Englishman who hears a mistake in intonation does not react in the same way as when he hears a grammatical mistake; he is prepared to make allowances for the foreigner's faulty grammar but he does not make the same allowances for the foreigner's intonation. Instead he will think, not that the foreigner is making a mistake, but that he possesses the wrong attitude. While it is important that the student should master all the individual phonemes in 'Good morning', it is also extremely important that he should master the intonation. A beautifully articulated 'Good morning' said with the intonation characteristic of anger may have more disastrous results than saying nothing at all.

### **How to teach this course**

Two methods can be used, according to the equipment available to the teacher. In the first method a tape-recorder is used in the classroom and followed by work in a language laboratory; in the second only a tape-recorder is necessary. In both methods only the teacher has a book; the class are exposed solely to the tapes.

### **Method 1. Tape-recorder and language laboratory**

The lesson is first presented to the students on a tape-recorder in the classroom; this takes about half an hour. The students then follow up with intensive practice in the laboratory for a further half hour.

In the classroom the teacher plays the tape to the students. He gets the class to engage in the activities mentioned on the tape and stops to explain any strange vocabulary and to discuss the characters and topics in the conversations. The latter is most important. As intonation is approached through attitude, the student must be quite clear about the situations the characters are in and their feelings and motivations. The attitude is always given on the tape and it should always be in the student's mind as he listens. His attention is concentrated on attitude rather than intonation; in fact the word 'intonation' need never be used in the classroom. There is no need either for the student to hear the technical terms of intonation or to learn tonemarks; if the students do need some visual guide, then a wavy line on the blackboard to show the change of pitch is all that should be used.

The intention, then, is that the student should be scarcely aware that he is studying intonation. Rather he is listening to English people talking and trying to find out and imitate what they are feeling. There is only one point in each lesson where his attention is directed to an intonation pattern as such and that is in the first drill. This consists of ten to fifteen examples of the pattern he is studying. This enables the teacher to see if the students can hear and repeat the pattern before proceeding to the rest of the lesson.

During this period the teacher should check by individual or choral work that the students are on the right lines. The emphasis is, however, on discussing the content of the lesson in terms of the characters and their behaviour. It is in the language laboratory that the student practises intensively.

It may be helpful to take as an example Lesson Four of the

## Introduction

course and show how the teacher might handle it in the classroom.

*Drill one.* The tape asks the students to repeat a number of short sentences to establish the pattern of the voice starting high and level and then falling. The teacher gets the class to repeat the sentences until they do it acceptably.

*Drill two.* The tape now asks the student to do some mental arithmetic but to give his answers in a polite and friendly way, i.e. using the required intonation pattern. The teacher should perhaps remember that he is teaching intonation, not arithmetic, and that the wrong answer in arithmetic may be given with the right intonation! If the class is large, the teacher can easily improvise some more examples so that everyone can have a turn.

*Drill three.* The tape asks the student to repeat one side of a conversation between a house-agent and prospective client. The house-agent uses the required intonation pattern throughout. The teacher develops the conversation in the usual way but emphasises the house-agent's polite and friendly attitude. (What's wrong with having purple wallpaper and yellow curtains? Is the house expensive? Do you think the woman will buy it? Does the house-agent believe what he says?)

*Drill four.* The tape asks the student to perform a simple grammatical drill but to keep the same attitude throughout. The drills that involve grammatical points in this course are always simple so that the student's attention is not distracted from the main point. The teacher makes certain the class can handle the grammatical point and insists on them using the right attitude.

*Drill five.* This is a test drill in which the student has to distinguish between different attitudes. If the teacher likes, this drill can be postponed to the laboratory period; the answers are of course on the tape. If the students give wrong answers, it is highly useful if the teacher can imitate what the sentence would sound like if said in the student's way.

*Drill six.* This is a revision drill of the same type as Drill Three and would be handled in the same way.

In the laboratory period that follows the students should work individually. The teacher monitors, corrects where necessary, and answers appeals for help. All the students should be able to cover the material twice; the better ones three times. The recommended method is that the first time the student should record his answers, the second he should listen to his recording and compare it with the tape, and the third, if he has time, he should record a perfected version.

### **Method 2. Tape-recorder alone**

The teacher's approach to this will be very similar to that outlined in the classroom procedure above, except that as he hasn't got the laboratory to act as a willing slave, he will have to concentrate much more on active work by the students. The teacher should go through the tape at least twice, the first time as above, the second with the students practising intensively. This method requires about one hour in the classroom.

### **The organisation of the course**

All that the teacher needs to teach this course effectively is given in the preceding section and in the chart of attitudes on page xix. The present section can then be ignored by those who do not wish to go into the subject more fully; it is intended for those who would like to know more about intonation and about how this course is constructed.

In analysing English intonation one starts with a unit called the tonegroup. The length of this can vary but most commonly it extends over a clause. The boundaries of the tonegroup are shown in this course by the symbol ( / ); in fact, as all the utterances the student has to produce consist of one tonegroup, with the exception of Lesson Eight, this mark is only used in Lesson Eight. Every tonegroup in this course contains one nuclear tone; in other words, compound tones are not taught.

The nuclear tone is the most important part of the tonegroup. A nuclear tone is a significant change of pitch taking place on one or more syllables. This course employs six nuclear tones.

*The High Fall.* This is shown by (˘) preceding the syllable on which the pitch changes. It means that the voice starts high and falls to a low pitch.

W e 1 1

This is marked as ˘Well.

*The High Rise,* shown by (ˊ). Here the voice starts at a low or medium pitch and rises to a high pitch.

W e 1 1

or ˊWell.

*The Low Fall* (ˋ). The voice starts at a medium pitch and falls to a low pitch.

W e 1 1

ˋWell.

*The Low Rise* (ˊ). The voice starts low and rises to a medium pitch.

W e 1 1

ˊWell.

*The Fall Rise* (˘ˊ). The voice starts high, falls, and then rises.

W e 1 1

˘ˊWell.

*The Rise Fall* (ˊˋ). The voice starts at a medium or low pitch, rises, then falls.

W e 1 1

ˊˋWell.

## Introduction

The Fall Rise and the Rise Fall can take place over more than one syllable; in this case the tone mark is placed before the syllable on which the change of pitch starts.

So far we have been dealing with tonegroups consisting of only one syllable. When there are syllables following the nuclear tone, the pitch can do one of two things: continue the movement of the nuclear tone or remain the same. With the falling nuclear tones the pitch usually remains low.

T  
a  
P  
e r e c o r d e r

Following the nuclear tone the mark (˘) is used to show a low stressed syllable. Thus the above example is marked as ˘Tape-re˘corder. After the rising nuclear tones, however, the pitch usually continues to rise.

T a P e  
r e c o r d e r

Following the nuclear tone the mark (˙) is used to show a high stressed syllable. The example is then marked as ˙Tape-re˙corder. When there is more than one such mark, each is said on a higher pitch than the one preceding it.

When there are syllables preceding the nuclear tone, there are also two possibilities; the pitch can be either high or low. When it is low, each stressed syllable is marked (˘).

˘Winston ˘Churchill.

If there are a succession of such marks before a falling tone, usually the pitch will tend to rise slightly. When the syllables

preceding the nuclear tone are high, the mark (ˈ) is used to denote a high stressed syllable.

ˈWinston ˈChurchill.

With every nuclear tone but the Fall Rise it is usual for the pitch to remain level on these syllables; if there is more than one stressed syllable, it descends in a series of level steps.

Winston Spencer Churchill

ˈWinston ˈSpencer ˈChurchill.

With the Fall Rise, it is usual for the pitch to fall slightly; if there is more than one such syllable, it descends in a series of falling steps.

Winston Spencer Churchill

ˈWinston ˈSpencer ˈChurchill.

The symbol (ˈ) preceding the nuclear tone has, then, two meanings in this course; (i) preceding all nuclear tones except the Fall Rise, a high level syllable; (ii) preceding the Fall Rise, a high falling syllable.

## Table of tonemarks

### Nuclear tones

- ˋ High fall
- ˊ High rise
- ˋ Low fall
- ˊ Low rise

## Introduction

∨ Fall rise

^ Rise fall

### Stress marks

• high stressed syllable.

[1] after nuclear tone, higher than preceding stressed syllable.

[2] before all nuclear tones except Fall Rise, level, higher than following stressed syllable.

[3] before Fall Rise, falling, higher than following stressed syllable.

• low stressed syllable.

### Tone group boundary /

To avoid confusion, other punctuation marks are not used, except for a full stop at the end of a sentence.

## The Grading

Obviously all the intonation features detailed above cannot be taught simultaneously. Instead they are introduced in a carefully selected order. One nuclear tone is dealt with at a time, first on monosyllabic utterances, and then on longer utterances. The following list gives the grading of the course.

| Lesson | Intonation features introduced                                  | Example                 |
|--------|-----------------------------------------------------------------|-------------------------|
| 1      | High Fall (monosyllables)                                       | ˈYes.                   |
|        | High Rise (monosyllables)                                       | ˈOh.                    |
| 2      | High Fall followed by low syllables                             | ˈExcellent.             |
| 3      | High Rise followed by rising syllables                          | ˈWhat ˈdid you ˈsay.    |
| 4      | High Fall preceded by one high stressed syllable                | ˈHarold ˈWilson.        |
| 5      | High Fall preceded by more than one high stressed syllable      | ˈJohn ˈF ˈKennedy.      |
| 6      | High Rise preceded by high stressed syllable(s)                 | ˈGeorge ˈBrown.         |
| 7      | High Fall preceded by stressed preceded by unstressed syllables | Now ˈwho did you ˈmeet. |

## Introduction

|    |                                                                                       |                         |
|----|---------------------------------------------------------------------------------------|-------------------------|
| 8  | High Fall and High Rise<br>preceded by High Fall                                      | He's `nice / `isn't he. |
| 9  | Low Rise (monosyllables)                                                              | ,Now.                   |
| 10 | Low Rise preceded by<br>high stressed syllables                                       | *Press the ,button.     |
| 11 | Low Rise preceded by<br>stressed and unstressed<br>syllables                          | Well *can they ,come.   |
| 12 | Low Rise preceded by low<br>stressed syllables                                        | ,Don't for,get it.      |
| 13 | Low Fall (monosyllables)                                                              | ,Good.                  |
| 14 | Low Fall preceded by high<br>stressed syllables                                       | *Turn the ,light on.    |
| 15 | Low Fall preceded by<br>stressed and unstressed<br>syllables                          | I *don't ,want to.      |
| 16 | Low Fall preceded by low<br>stressed syllables                                        | ,Tell me the ,truth.    |
| 17 | Fall Rise (monosyllables)<br>preceded by high stressed<br>syllables                   | He `spoke to ~John.     |
| 18 | Fall Rise (polysyllables)<br>preceded by high stressed<br>syllables                   | *Be ~careful.           |
| 19 | Fall Rise (monosyllables and<br>polysyllables) preceded by<br>high stressed syllables | *Five ~past.            |
| 20 | Rise Fall                                                                             | ^Marvellous.            |

## The Attitudes

While it is easy to say that intonation is linked to attitude, it is unfortunately not so easy to say that one particular intonation pattern is always linked to one particular attitude. In the first place the attitude is dependent on the context of situation. A remark that sounds friendly in one situation may sound rude in another; the way of being polite to one's wife is different from the way of being polite to one's employer. What has just been said, what has just happened, the character of the speaker, the relationship between speaker and hearer – all these

## Introduction

affect the hearer's interpretation. For this reason *Active Intonation* concentrates the student's attention on the situation in which the intonation pattern is heard; in another situation the pattern may convey a totally different meaning.

In the second place, the attitude that is implied varies not only according to the situation but also according to the grammatical structure of the sentence. An intonation pattern that is perfectly polite and agreeable for an affirmative sentence may be slight abrupt and aggressive for an interrogative sentence. 'This is 'Oxford 'Circus.

'Are you 'going.

In this course the following broad grammatical divisions are made.

- |                                                          |                                 |
|----------------------------------------------------------|---------------------------------|
| 1. <i>Affirmative sentences</i>                          | There's a fly in my soup.       |
| 2. <i>Verbless sentences</i>                             | Disgusting!                     |
| 3. <i>Interrogative sentences with question words</i>    | How did it get there?           |
| 4. <i>Interrogative sentences without question words</i> | Are you going to complain?      |
| 5. <i>Imperative sentences</i>                           | Call the manager!               |
| 6. <i>Question tags</i>                                  | (This is disgraceful) isn't it? |

The following chart lists the combinations of grammatical structure, intonation pattern and attitude that are used in the course. There is no implication that a given combination always conveys the same attitude; the situation must always be borne in mind. The names for the different attitudes are labels and other synonyms would do just as well. One that should be noted in particular is the use of 'polite and friendly'. The intonation patterns that are described as 'polite and friendly' are those to which no particular attitude can be attached; they are the neutral unmarked patterns in ordinary conversation and have no implications other than polite interest.

Not all the possible combinations are taught in this course. The criteria of selection were that they should be common in everyday speech and useful for the student in his own speech.

## Introduction

| Attitude                           | Grammatical structure               | Intonation pattern                  | Lesson introduced |
|------------------------------------|-------------------------------------|-------------------------------------|-------------------|
| Asking to repeat                   | Interrogative with question word    | High rise                           | 1                 |
| Polite and friendly                | Affirmative                         | High fall                           | 1                 |
|                                    | Verbless                            | High fall                           | 1                 |
|                                    | Interrogative with question word    | High fall                           | 4                 |
|                                    | Imperative                          | High fall                           | 5                 |
|                                    | Interrogative without question word | Low rise                            | 11                |
| Asking for explanation             | Verbless                            | High rise                           | 3                 |
| Echoing while thinking what to say | Interrogative without question word | High rise                           | 6                 |
| Demanding agreement                | Tag question                        | High fall                           | 8                 |
| Expecting agreement                | Tag question                        | High rise                           | 8                 |
| Detached and reserving judgement   | Verbless                            | Low rise + preceding low syllables  | 9                 |
|                                    | Interrogative with question word    |                                     | 9                 |
|                                    | Interrogative without question word |                                     | 12                |
|                                    | Imperative                          |                                     | 12                |
| Confident and reassuring           | Imperative                          | Low rise + preceding high syllables | 10                |
|                                    | Interrogative with question word    |                                     | 10                |
| Cold and reserved                  | Interrogative with question word    | Low fall                            | 13                |
|                                    | Verbless                            | Low fall                            | 13                |
| Serious and considered             | Imperative                          | Low fall + preceding high syllables | 14                |
|                                    | Interrogative with question word    | Low fall                            | 14                |
|                                    | Affirmative                         | Low fall + preceding high syllables | 15                |
|                                    |                                     |                                     |                   |
| Partial agreement                  | Affirmative                         | Fall rise                           | 17                |
|                                    | Verbless                            | Fall rise                           | 17                |

## *Introduction*

|           |             |           |    |
|-----------|-------------|-----------|----|
| Warning   | Imperative  | Fall rise | 18 |
| Impressed | Verbless    | Rise fall | 20 |
|           | Affirmative | Rise fall | 20 |

## Lesson one

### 1 Drill One. Listen and repeat.

\Mmm.

\Mmm.

\Well.

\Well.

'Mmm.

'Mmm.

'Well.

\Oh.

\Oh.

'Mmm.

\Well.

'Oh.

'Mmm.

\Yes.

'Yes.

### 2 Drill two. In this conversation between two friends meeting in the street, the man sounds polite and friendly. Listen and repeat what he says.

Oh hello, Bob. How are you?

\Fine.

It's a long time since I saw you.

\Yes.

By the way, I met Mary yesterday.

\Oh.

They've found a lovely house.

\Good.

It was a very nice wedding, wasn't it?

\Yes.

She's always lucky, isn't she?

\Yes.

Do you know, Betty's engaged to Tom.

\Well.

## Active Intonation

That's a surprise, isn't it?

\Yes.

Well, I must hurry. Good-bye, Bob.

- 3 Drill three.** In this drill you will hear pieces from a lot of different conversations. The attitude of the woman is always polite and friendly. Listen and repeat what she says.

John's passed his exam.

\Well.

Shall we go to the pictures tonight?

\Yes.

Helen was wearing a lovely dress yesterday.

\Oh.

Can you swim?

\Yes.

I met Bob in the street on Monday.

\Well.

I went to a very interesting film last night.

\Oh.

I've finished my homework.

\Fine.

You didn't see her, did you?

\No.

There's a good programme on the radio this evening.

\Oh.

Is that seat free?

\Yes.

- 4 Drill four.** In this drill the woman asks the man to repeat part of his remark as she hasn't heard it properly. Listen and repeat what she says.

Joan went to Paris for Easter.

\Where.

*Lesson one*

I'm leaving at ten.

*'When.*

There's a fly in my soup.

*'What.*

Bill has married Helen after all.

*'Who.*

He works at the hospital.

*'Where.*

He brought Caroline Davidson to the party.

*'Who.*

It's half past nine.

*'What.*

The exam's on the 26th.

*'When.*

I'm looking for Mr Brown.

*'Who.*

He put the book in the cupboard.

*'Where.*

- 5 Drill five. In this telephone conversation the telephone is working very badly, and the man cannot hear what the girl is saying. So he always asks her to repeat what she has said. Listen and repeat what he says.**

Hello. Could I speak to Mr Johnson please.

*'Who.*

Mr Johnson. This is Joan Andrews speaking.

*'Who.*

Joan Andrews. It's about the lecture on Thursday.

*'When.*

On Thursday. Well, it's been postponed.

*'What.*

Been postponed, I said.

*'What.*

The lecture's on Friday instead.

*'When.*

## Active Intonation

Friday. Well, can I speak to Mr Johnson?

'Who.

Mr Johnson. Good heavens, this line is bad.

'What.

I said this line is bad. I'll phone again later when it's better.

Good-bye.

'What.

- 6 Drill Six.** This is a test drill. You will have one in every lesson. First you will listen to a short conversation, then you must answer questions about the attitudes of the speakers. You have now studied two attitudes, 'polite and friendly' and 'asking someone to repeat part of their remark'. Now listen to a short telephone conversation.

Hello. Is that Bill?

'Yes.

This is Helen. How are you?

'Fine.

Do you know, I met Christopher yesterday.

'Who.

Christopher. He told me he'd got a new job.

'What.

He said he'd got a new job. Quite surprising.

'Yes.

Now you will hear the conversation in short sections. Answer the question after each section. Then I will tell you the right answer.

Hello. Is that Bill?

'Yes.

Is Bill polite and friendly or is he asking Helen to repeat?

*He's polite and friendly.*

This is Helen. How are you?

'Fine.

*Lesson one*

**Is he polite and friendly or is he asking her to repeat?**

*He's polite and friendly.*

Do you know, I met Christopher yesterday.

'Who.

**Is he polite and friendly or is he asking her to repeat?**

*He's asking her to repeat.*

He told me he'd got a new job.

'What.

**Is he polite and friendly or is he asking her to repeat?**

*He's asking her to repeat.*

Quite surprising.

'Yes.

**Is his attitude polite and friendly or is he asking her to repeat?**

*His attitude is polite and friendly.*



## Lesson two

### 1 Drill one. Listen and repeat.

\Interesting.

\Wonderful.

\Lovely.

\Paris.

\Beautiful.

\Terrible.

\Christmas.

\England.

\London.

\Thirty.

\Excellent.

\Africa.

\Marvellous.

### 2 Drill two. In this conversation between two friends the man is polite and friendly. Listen and repeat what he says.

Where did you go for your holiday?

\Switzerland.

Oh, how nice. Was the weather all right?

\Beautiful.

Didn't it rain at all?

\Never.

Well it poured here. I suppose there were lots of tourists though.

\Thousands.

And was the hotel comfortable?

\Very.

You were lucky. And the food?

\Wonderful.

Better than English food?

\Certainly.

So you had a good time.

\Wonderful.

## *Lesson two*

Well I wish I could go away too. I've had to work all summer.

*'Terrible.*

- 3 Drill three.** Now you will hear some questions. Answer them as if you were polite and friendly. After you have replied you will hear the right answer.

Who wrote *Hamlet*?

*'Shakespeare.*

What's the capital of England?

*'London.*

What language do they speak in Australia?

*'English.*

Who was Prime Minister of England in 1941?

*'Churchill.*

What colour is the yolk of an egg?

*'Yellow.*

What's December the 25th?

*'Christmas.*

What colour is the white of an egg?

*'White.*

What country is Geneva in?

*'Switzerland.*

Who was Eve's husband?

*'Adam.*

Where was Shakespeare born?

*'Stratford.*

- 4 Drill four.** In this conversation about business, the woman is polite and friendly. Listen and repeat what she says.

I went to Birmingham last week.

*'Really.*

On business, you know.

*'Oh.*

## Active Intonation

You see, one of our managers had an accident.

*\Goodness.*

He broke his leg in a car accident.

*\Shocking.*

And he can't work at all yet.

*\Terrible.*

So, you see, I had to replace him with somebody else.

*\Oh.*

But there wasn't anybody at all.

*\Worrying.*

Yes, it was rather. But I think I've found someone now.

*\Good.*

He's a young chap from Scotland.

*\Scottish.*

And he's starting work on Monday.

*\Fine.*

### 5 Drill five. Test drill. Listen to this typical conversation between two Englishmen.

Good morning, Mr Blake.

Good morning, Mr Adams. How are you?

*\Fine.* How are you?

Very well thanks. Isn't this weather lovely!

*\Beautiful.* And really hot.

*\What.*

Really hot.

*\Yes.* But they say it's going to rain tonight.

*\When.*

Tonight. It was on the radio. Well good-bye.

Good-bye, Mr Blake.

**Now you will hear the conversation in short sections.**

**Answer the question you will hear after each section.**

How are you?

*\Fine.*

**Is Mr Adams polite and friendly or is he asking Mr Blake to repeat?**

*He's polite and friendly.*

**Isn't this weather lovely!**

*'Beautiful.*

**Is he polite and friendly or not?**

*He's polite and friendly.*

**And really hot.**

*'What.*

**Is Mr Blake polite and friendly or is he asking Mr Adams to repeat?**

*He's asking him to repeat.*

**Really hot.**

*'Yes.*

**Does Mr Blake sound polite and friendly?**

*Yes, he does sound polite and friendly.*

**But they say it's going to rain tonight.**

*'When.*

**Is he asking him to repeat or is he polite and friendly?**

*He's asking him to repeat.*

**6 Drill six.** This is a revision drill. The last drill of every lesson will be a revision drill. Listen to the examples.

**I met Bill Green.**

*'Who.*

**He's leaving on Monday.**

*'When.*

**I'm going to Paris.**

*'Where.*

**The woman is asking him to repeat as he hasn't heard properly. Now ask questions about the following remarks as if you hadn't heard them**

## Active Intonation

**properly. After you have answered you will hear the right answer.**

I met John Anderson.

*'Who.*

The plates are in the cupboard.

*'Where.*

I've invited the Smiths.

*'Who.*

I'll see you on the 1st of July.

*'When.*

He's in the front hall.

*'Where.*

Have you met Professor Andrews?

*'Who.*

I'll see you on the boat.

*'Where.*

My holiday's in August.

*'When.*

He sent for Dr Smart.

*'Who.*

He's living in New York at the moment.

*'Where.*

## Lesson three

### 1 Drill one. Listen and repeat.

*'Clever.*

*'Interesting.*

*'Wonderful.*

*'Jonathan.*

*'Liverpool.*

*'Jim Matthews.*

*'Bob Andrews.*

*'John Blake.*

*'Where did you put it.*

*'What did you say.*

*'What's his name.*

*'What's the time.*

*'What did you mean.*

*'When can he go.*

### 2 Drill two. In this conversation between two friends the man always asks the woman to explain part of her remark as he is rather surprised by it, although he has heard it perfectly. Listen and repeat what he says.

I saw Jim Swanson and Margaret at the club last night.

*'Margaret.*

Yes, Margaret Adams. She was wearing a lovely diamond ring.

*'Diamonds.*

Well Jim's very rich now. He's working for Broadbents.

*'Broadbents.*

You know, the furniture shop. Anyway they're getting married in June.

*'Married.*

Well they **have** been engaged for three years. They're renting a house in Hampstead.

*'Hampstead.*

## Active Intonation

Oh Hampstead's quite nice really. Not too dear.

*'Dear.*

Well, medium-priced, I suppose. Some of the houses are quite modern.

*'Modern.*

Well, about ten years old. And they're going to Portugal for their holiday.

*'Portugal.*

Yes, Jim's got some business friends there.

*'Business.*

Well you know Jim never stops working.

- 3 Drill three.** In this conversation the man wants the woman to explain her remarks and to add some more to what she has said. Listen and repeat what he says.

I read a very interesting book last week.

*'Oh.*

I thought it was very good indeed.

*'Yes.*

I can't remember the author's name. I think he was French.

*'Oh.*

The story was all about a girl who met a man at a party.

*'Well.*

And the most horrible thing happened to them.

*'Oh.*

You see, they had a car accident on the way back.

*'And.*

And she went blind and then . . . er er . . .

*'Then.*

Well you see he was very rich indeed.

*'Oh.*

And he paid for all the operations on her eyes.

*'Well.*

Oh, she could see again and of course they lived happily ever after.

**4 Drill four. Listen to the examples.**

I played tennis yesterday.

'What did you 'play.

I found a sixpence this morning.

'What did you 'find.

**The man always asks the woman to repeat as he hasn't understood properly. Now ask the woman to repeat her remarks, starting your questions with 'what'. After you have replied you will hear the right answer.**

I played the piano when I was a child.

'What did you 'play.

I danced the waltz last night.

'What did you 'dance.

I saw an elephant in the park.

'What did you 'see.

I washed my hair yesterday.

'What did you 'wash.

I saw an accident in the street on my way to work.

'What did you 'see.

I found a pound note in my old handbag.

'What did you 'find.

I watched television last night.

'What did you 'watch.

I missed the train today.

'What did you 'miss.

I cleaned the carpet on Sunday.

'What did you 'clean.

**5 Drill five. Test drill. Listen to this conversation in an office.**

Did Christopher come in?

'Christopher.

Yes, Chris Adams.

## Active Intonation

No, I haven't seen him. There's a letter for you though.

'What did you say.

There's a letter on your desk. From Broadbents, I think.

'Broadbents. That'll be the papers.

'Papers.

Yes, the ones about the new factory.

'Really.

**Now listen to the conversation in short sections and answer the questions after each.**

Did Christopher come in?

'Christopher.

**Does she want him to explain or to repeat?**

*She wants him to explain.*

There's a letter for you.

'What did you say.

**Does he want her to explain or to repeat?**

*He wants her to repeat.*

There's a letter on your desk. From Broadbents, I think.

'Broadbents.

**Is he polite and friendly or does he want her to explain?**

*He's polite and friendly.*

That'll be the papers.

'Papers.

**Does she want him to explain or is she polite and friendly?**

*She wants him to explain.*

Yes, the ones about the new factory.

'Really.

**Does she want him to repeat or is she polite and friendly?**

*She is polite and friendly.*

*Lesson three*

- 6 Drill six. Revision drill. In this conversation in the bar of a public house, sometimes the man is polite and friendly, sometimes he wants the barmaid to explain her remark. Listen and repeat what he says.**

Are you being served, sir?

'No.

Well, what would you like?

'Whisky I think.

With ice?

'Please.

And water?

'Water.

Well some people like it with water. That'll be three shillings. The price went up last month.

'Oh.

Well, here's your change; one shilling.

'One shilling.

Oh I am sorry – did you give me five shillings?

'Yes.

Here's your shilling.

'Thank you.



# Lesson four

## 1 Drill one. Listen and repeat.

- \*Quite \good.*
- \*Nice \chap.*
- \*Good \work.*
- \*Bad \luck.*
- \*Twenty-\one.*
- \*Great \Britain.*
- \*Harold \Wilson.*
- \*Graham \Greene.*
- \*What's the \time.*
- \*Where are you \going.*
- \*Who's \he.*
- \*Where's your \car.*
- \*Who did you \mean.*

## 2 Drill two. Listen to the examples.

How much are twelve and nine?

*\*Twenty-\one.*

How much are six and twenty-seven?

*\*Thirty-\three.*

**The woman always answers with a polite and friendly attitude. Now answer the questions with a polite and friendly attitude yourself.**

How much are thirty and twelve?

*\*Forty-\two.*

How much are fifty and thirty-one?

*\*Eighty-\one.*

How much are twenty and thirty-seven?

*\*Fifty-\seven.*

How much are sixteen and eight?

*\*Twenty-\four.*

How much are thirty-two and thirty?

*\*Sixty-\two.*

## Lesson four

How much are seventeen and nine?

\**Twenty-`six.*

How much are forty-seven and six?

\**Fifty-`three.*

How much are seventy and eleven?

\**Eighty-`one.*

How much are thirty-seven and five?

\**Forty-`two.*

How much are seventy-seven and nineteen?

\**Ninety-`six.*

- 3 **Drill three.** In this conversation a house-agent is showing a woman round a house. His attitude is always polite and friendly. Listen and repeat what he says.

\**This is the `hall.*

A bit dark, isn't it? And what's that door?

\**That's the `lounge.*

Oh yes. I don't like the fireplace. But the room's quite light.

\**Just been `decorated.*

Oh I see. How nice to have purple wallpaper!

\**Rather o`riginal.*

And those beautiful yellow curtains! What's through that door?

\**That's the `dining room.*

Oh yes. Well I suppose two very small people **could** eat here if they didn't sit down.

\**This is the `kitchen.*

And the back door?

\**Over `there.*

Plenty of empty beer bottles. Perhaps that explains the purple wall paper – they were drunk when they bought it.

\**This is the `bathroom.*

Mmm. **How** much did you say this house was?

\**Six `thousand.*

Well I'm afraid that's too much for this place.

## Active Intonation

- 4 Drill four.** In this drill there are a lot of pieces from different conversations, but the woman's attitude is always polite and friendly. Listen and repeat what she says.

I asked Bill about it.

*\*What did he 'say.*

Could you pass me one of those books please.

*\*Which do you 'want.*

I was shopping all morning.

*\*What did you 'buy.*

I don't know who will come to the party tonight.

*\*Who have they 'asked.*

I'd love something to drink, wouldn't you?

*\*What would you 'like.*

Mr Blake's changing his job, I'm afraid.

*\*When's he 'leaving.*

Neil phoned me last night.

*\*What did he 'say.*

There's a new novel by Iris Murdoch in the library.

*\*What's it 'called.*

Mr Robinson really is late.

*\*What's the 'time.*

Terrible programme on television last night.

*\*Which did you 'watch.*

- 5 Drill five. Test drill. Listen to the conversation.**

You know that play I was going to see. Well, it was quite good.

'Really. 'What was it 'called?

It was Lear, actually.

Oh. Who was in it?

Laurence Olivier.

'Who did you 'say.

Laurence Olivier.

Oh yes, he's always very good. A bit dated though.

'Dated.

## Lesson four

You know, the old-fashioned style of acting. I quite like it myself.

'Oh.

**Now answer the questions after each section of the conversation.**

You know that play I was going to see. Well, it was quite good.

'Really.

**Is he polite and friendly or is he in a bad temper?**

*He's polite and friendly.*

'What was it 'called.

**Is he polite and friendly or is he asking his friend to repeat?**

*He's polite and friendly.*

Laurence Olivier.

'Who did you 'say.

**Is he polite and friendly or is he asking his friend to repeat?**

*He's asking him to repeat.*

He's always very good. A bit dated though.

'Dated.

**Is he asking him to repeat or to explain?**

*He's asking him to explain.*

You know, the old-fashioned style of acting. I quite like it myself.

'Oh.

**Is he polite and friendly or is he asking him to explain?**

*He's polite and friendly.*

- 6 Drill six.** Revision drill. In this conversation in an office sometimes the woman is polite and friendly, sometimes she asks the man to repeat. Listen and repeat what she says.

## Active Intonation

Could you take a letter please, Miss Jones. 'Dear Mr Smythe,'  
*'Where can I sit.'*

Oh over there. By the window. 'Dear Mr Smythe,'  
*'Where's my pencil.'*

There's one on the desk. 'Dear Mr Smythe,'  
*'Who did you say.'*

Smythe.

*'How do you spell it.'*

With an 'e'.

*'How do you spell it.'*

Oh for heavens sake! s.m.y.t.h.e. 'Dear Mr Smythe, With  
reference to your letter dated the 12th August'

*'What did you say.'*

Oh these typists! 'With reference to your letter dated the  
12th August'

*'When was the date.'*

The 12th August. 'I would like to suggest, comma'

*'Where's the comma.'*

After 'suggest'. No after 'August'. Oh anywhere, you  
incompetent idiot.

*'What did you say.'*

Oh, nothing; continue. 'I would like to suggest'

*'Where's my pencil.'*

Oh women! I would like to suggest, Miss Jones, that you  
found a new job.

## Lesson five

### 1 Drill one. Listen and repeat.

- \*Winston \*Spencer \*Churchill.*
- \*John \*F \*Kennedy.*
- \*This is \*Oxford \*Circus.*
- \*That \*bottle's \*empty.*
- \*John \*works \*hard.*
- \*English \*cooking's \*terrible.*
- \*Put the \*table \*there.*
- \*Ask the \*man at the \*door.*
- \*Turn to the \*left at the \*corner.*
- \*Send the \*letter at \*once.*
- \*Tell me your \*answer to \*morrow.*
- \*Let's \*go to the \*pictures.*

### 2 Drill two. In this conversation in a London street the man is always friendly and polite. Listen and repeat what he says.

- Excuse me. Could you tell me the way to the station?
- \*Certainly. \*Catch a \*fifty-\*one \*bus.*
- Well I really wanted to walk.
- \*Turn \*right at the \*corner.*
- The one up the road?
- \*Yes. \*Look for the \*Westminster \*Bank.*
- Yes I think I can remember that.
- \*Cross \*over the \*railway \*bridge.*
- Mmm. And then?
- \*Turn \*left at the \*church.*
- All right. Then?
- \*Euston \*Station's on your \*left.*
- But I wanted Paddington Station.
- \*Let's \*start a \*gain.*

## Active Intonation

- 3 Drill three.** Now you will hear how to make a salad. The woman is always polite and friendly. Listen and repeat what she says.

*\*Take a 'fresh 'lettuce.  
\*Wash it in 'cold 'water.  
\*Cut it into 'small 'pieces.  
\*Put them in a 'large 'bowl.  
\*Take a 'small 'onion.  
\*Slice it with a 'sharp 'knife.  
\*Mix it 'into the 'salad.  
\*Mix some 'oil and 'vinegar.  
\*Add 'salt 'pepper and 'garlic.  
\*Pour it 'into the 'bowl.*

- 4 Drill four.** The man is showing a relative round his town. He is always polite and friendly. Listen and repeat what he says.

What's that building?  
*\*That's the 'new 'hospital.  
Very modern.  
\*Built in 'nineteen 'sixty.  
Oh yes. And what's that ugly-looking church over there?  
\*All 'Saints'.  
I suppose it's very old.  
\*Yes, 'Christopher 'Wren built it.  
Oh. When was **that** built?  
\*Sixteen 'eighty.  
Oh, well I don't like it even if it is three hundred years old.  
But what's that lovely old building beside it? I like that.  
\*That's 'Barclays 'Bank.  
What? It looks very old to me.  
\*Only 'ten 'years.  
Well, how about that building over there?  
\*That's the 'Town 'Hall.*

## Lesson five

What's that one over there?

*'That's the 'Regent 'Restaurant.*

Now that really is interesting. Can you get tea there?

*'Yes.*

Oh good, I'm dying for a cup of tea.

### 5 Drill five. Test drill. Listen to this conversation in a station.

Excuse me, could you tell me where the train for the North leaves?

*'Manchester.*

*'Yes.*

Well the four-fifteen leaves from platform five.

*'Which 'platform.*

*'Platform 'five.*

And where's platform five?

*'Over 'by the 'clock.*

Thank you.

**Now answer the question after each section of the conversation.**

Excuse me, could you tell me where the train for the North leaves?

*'Manchester.*

**Is he polite and friendly or is he asking her to explain?**

*He's asking her to explain.*

*'Yes.*

**Is she polite and friendly or is she asking him to repeat?**

*She's polite and friendly.*

Well the four-fifteen leaves from platform five.

*'Which 'platform.*

**Is she asking him to repeat or to explain?**

*She's asking him to repeat.*

## Active Intonation

'Platform 'five.

**Is he polite and friendly or is he rude?**

*He's polite and friendly.*

And where's platform five?

'Over 'by the 'clock.

**Is he polite and friendly or is he asking her to repeat?**

*He's polite and friendly.*

- 6 Drill six. Revision drill.** Now you will hear pieces from a lot of different conversations. The woman always wants the man to explain what he has said and add something more. Listen and repeat what she says.

I'm going climbing this summer.

*'Switzerland.*

I learned a lot at the lecture.

*'Interesting.*

I know John's brother very well.

*'Christopher you 'mean.*

Dickens used to live here, you know.

*'Charles 'Dickens.*

Have you seen that student with the red hair anywhere.

*'Underwood you 'mean.*

I'm just reading a book about fishing.

*'Good.*

I sat beside Mr Hamilton at lunch.

*'Tom 'Hamilton.*

I went up to London last night.

*'Really.*

I'm going to France next week.

*'Paris.*

I'm going to see Mr Bennett tonight.

*'Geoffrey 'Bennett.*

My wife's staying with her mother at the moment.

*'Manchester.*

## Lesson six

### 1 Drill one. Listen and repeat.

- \*Buckingham 'Palace.*
- \*Christopher 'Isherwood.*
- \*South A'merica.*
- \*Ten and 'six.*
- \*Half\*past e'leven.*
- \*Am I 'going.*
- \*Has he 'left.*
- \*Will I 'be there.*
- \*Can I 'do it.*
- \*Are they 'English.*
- \*How am 'I.*
- \*Where 'is 'it.*
- \*What did he 'say.*

### 2 Drill two. In this conversation the man echoes what the woman says while he thinks what to answer. However, she talks so fast that he never manages to finish. Listen and repeat what he says.

Oh, hello, John; how are you?

*\*How 'am I.*

I haven't seen you for at least a month. How's Margaret?

*\*How's 'Margaret.*

Isn't this weather shocking!

*\*Isn't this 'weather 'shocking.*

My garden's just full of water. What about yours?

*\*What about 'mine.*

By the way have you seen Susan?

*\*Have I seen 'Susan.*

I've just heard a very strange story about her. Have you heard it?

*\*Have 'I 'heard it.*

I couldn't believe it. Do you know George?

*\*Do I 'know 'George.*

## Active Intonation

Yes, George. Shocking, you know. And he was always so quiet. Did you meet his wife?

*'Did I 'meet his 'wife.*

Poor girl. So sad. And have you heard about Mary?

*'Have I 'heard about 'Mary.*

Rather funny, I thought. Well I **must** hurry. It's been very interesting hearing all your news.

- 3 Drill three.** This conversation takes place in a travel agent's. The customer is very stupid and always echoes the girl's question, while he thinks what to say. Listen and repeat his questions.

Can I help you, sir?

*'Can you 'help 'me.* Yes I think you can. I want to arrange my summer holiday.

Where would you like to go?

*'Where would I 'like to 'go.*

What about Spain?

*'What about 'Spain.* Well it's a long way to Spain.

Well, how much do you want to spend?

*'How 'much do I 'want to 'spend.* About thirty pounds. Not more.

When would you like to go?

*'When would I 'like to 'go.* Oh the middle of August.

What about Scotland?

*'What about 'Scotland.* Yes, that's a good idea.

Would you like to go by train?

*'Would I 'like to 'go by 'train.* Yes that would be fine.

All right, sir, I'll see if there's a seat free.

- 4 Drill four.** Listen to the examples.

Are you English?

*'Am I 'English?* No, I'm not.

Are you a student?

*'Am I a 'student?* Yes, I am.

## Lesson six

Are you angry?

\*Am I 'angry. No, I'm not.

**The woman always echoes the question. Now you echo the questions the man asks and then answer them.**

Are you English?

\*Am I 'English. No, I'm not.

Are you working hard?

\*Am I 'working 'hard. Yes, I am.

Are you American?

\*Am I A'merican. No, I'm not.

Are you tired?

\*Am I 'tired. Yes, I am.

Are you in a college?

\*Am I in a 'college. Yes, I am.

Are you happy?

\*Am I 'happy. Yes, I am.

Are you hungry?

\*Am I 'hungry. No, I'm not.

Are you a student?

\*Am I a 'student. Yes, I am.

Are you bored?

\*Am I 'bored. No, I'm not.

Are you in love?

\*Am I in 'love. Yes, I am.

### 5 Drill five. Test drill. Listen to this conversation.

I like tennis. Do you?

\*Do I 'like 'tennis. Yes, very much. But I don't play very often now. I watch it a lot on television though.

'Do you.

I think tennis is very good on television.

'Really.

Well the cameras show you a lot more than you can see yourself.

## Active Intonation

But there isn't the atmosphere.

'What did you 'say.

Atmosphere – you know — green grass, cheering crowds, excitement everywhere. Do you see what I mean?

'Yes.

**Now listen to the conversation in short sections and answer the question after each.**

I like tennis. Do you?

'Do I 'like 'tennis.

**Is he echoing while he thinks what to say or is he asking for an explanation?**

*He's echoing her question while he thinks what to say.*

I watch it a lot on television though.

'Do you.

**Is she polite and friendly or is she asking him to repeat?**

*She's polite and friendly.*

I think tennis is very good on television.

'Really.

**Is she asking him to explain or to repeat?**

*She's asking him to explain.*

But there isn't the atmosphere.

'What did you 'say.

**Is he polite and friendly or is he asking her to repeat?**

*He's asking her to repeat.*

Do you see what I mean?

'Yes.

**Is he polite and friendly or is he rude?**

*He's polite and friendly.*

- 6 Drill six. Revision drill. In this conversation the woman is polite and friendly and slightly surprised. Listen and repeat what she says.**

If I was a millionaire, I'd spend all my money on you.

'*Would you.*

I'd buy you a fur coat.

'*Oh.*

And diamonds by the dozen.

'*Goodness.*

And a country cottage.

'*Lovely.*

You'd have a new dress every week.

'*Splendid.*

And a kitchen better than the Queen's.

'*Wonderful.*

Servants to do all the housework.

'*Heavenly.*

We'd spend the winter in Switzerland.

'*Beautiful.*

And the summer in Greece.

'*Goodness.*

But as I've only got five shillings at the moment, I'm afraid  
your birthday present is a box of chocolates.

## Lesson seven

### 1 Drill one. Listen and repeat.

*The 'one on the 'left.  
He's 'leaving to 'night.  
There's 'someone to 'see you.  
The 'kitchen's 'over 'there.  
I've 'lost my 'way.  
Well 'what's the 'matter.  
Now 'who did you 'meet.  
But 'what did he 'say.  
Well 'which is 'right.  
But 'how do you 'do it.  
Now 'where did you 'put it.*

### 2 Drill two. The man is polite and friendly. Listen and repeat what he says.

*Did you go away last weekend?  
Yes I 'went to 'Brighton.  
Did you? Was the weather all right?  
Yes I 'went 'swimming.  
Well. You are brave.  
Yes the 'sea was very 'cold.  
Oh.  
And 'very 'rough.  
Well it always is in England.  
So I 'caught a 'cold of 'course.  
Oh dear.  
'Two 'days in 'bed.  
What a shame.  
And the 'food was 'very 'bad.  
How annoying.  
So I was 'ill 'all the 'time.  
What a pity.*

- 3 Drill three.** In this conversation the wife who is in the living-room talks to her husband who is in the kitchen. He is always polite and friendly. Listen and repeat what he says.

Do you mind if you cook the supper?

*\*What's the 'matter.*

I've got to do this mending.

*Well \*what would you 'like.*

Something easy to cook. An omelette.

*\*Where are the 'eggs.*

In the cupboard.

*And \*where's the 'frying pan.*

On the cooker.

*Now \*what do I 'do.*

Break the eggs.

*\*Where's the 'bowl.*

In the cupboard with the eggs. Have you broken something?

*No \*where's the 'rubbish- bin.*

Under the table. I suppose it was the best bowl.

*\*Where's the 'floor- cloth.*

I don't know. What **have** you broken?

*\*How \*long do you 'cook it.*

Oh not very long. Men are helpless.

*\*Where are you 'going.*

To the restaurant round the corner. They have very good omelettes.

- 4 Drill four.** Now you will hear a news broadcast. The man is polite and friendly. Listen and repeat what he says.

*This is \*BBC \*Radio 'Four.*

*\*Here is the 'news.*

*A \*plane has 'crashed in Ja'pan.*

*\*Twenty \*passengers are 'missing.*

*The \*Prime \*Minister 'left \*London to 'day.*

## Active Intonation

*He's 'flying to the Ba'hamas for 'Christmas.*

*He'll 'see the 'President 'next 'week.*

*'England 'beat 'Portugal.*

*The 'only 'goal was 'scored by 'Greaves.*

*The 'weather is 'going to be 'bad.*

*'Rain in the 'South.*

*And 'snow in 'Scotland.*

*'That is the 'end of the 'news'head, lines.*

### 5 Drill five. Test drill. Listen.

Good morning, Jane.

'Good 'morning.

Well where were you last night?

'Where 'was I 'last 'night 'Daddy. What do you mean?

You know what I mean. You were out with Alan.

'Who did you 'say.

That idiot Alan.

He's a 'very 'nice 'boy.

Is he! Well I wish he'd have his hair cut.

But it's 'fashionable to have 'long 'hair.

Well, fashionable or not, you're not going out with him again.

**Now answer the questions.**

Good morning, Jane.

'Good 'morning.

**Is she polite and friendly or very angry?**

*She's polite and friendly.*

Well, where were you last night?

'Where 'was I 'last 'night 'Daddy.

**Is she asking him to repeat or is she echoing while she thinks what to say?**

*She's echoing while she thinks what to say.*

You were out with Alan.

'Who did you 'say.

**Is she asking him to repeat or is she echoing while she thinks what to say?**

*She's asking him to repeat.*

That idiot Alan.

He's a 'very 'nice 'boy.

**Is she polite and friendly or is she very angry?**

*She's polite and friendly.*

I wish he'd have his hair cut.

But it's 'fashionable to have long hair.

**Is she polite and friendly or is she asking him to explain?**

*She's polite and friendly.*

**6 Drill six. Revision drill. Listen.**

Do you spell 'surprise' with a 'z'?

'No / with an 's'.

Do you spell 'Joe' with a 'y'?

'No / with a 'j'.

**Now answer the questions in a polite and friendly way.**

Do you spell 'rose' with a 'z'?

'No / with an 's'.

Do you spell 'business' with a 'y'?

'No / with an 'i'.

Do you spell 'rice' with an 's'?

'No / with a 'c'.

Do you spell 'yesterday' with a 'j'?

'No / with a 'y'.

Do you spell 'halves' with an 'f'?

'No / with a 'v'.

Do you spell 'paid' with a 'y'?

'No / with an 'i'.

Do you spell 'tomato' with an 'e' at the end?

'No / with an 'o'.

## Active Intonation

Do you spell 'roofs' with a 'v'?

*\No / with an 'f'.*

Do you spell 'park' with a 'c'?

*\No / with a 'k'.*

## Lesson eight

### 1 Drill one. Listen and repeat.

*They 'aren't 'going | 'are they.*

*He's 'nice | 'isn't he.*

*She 'won't 'come | 'will she.*

*He's 'nice | 'isn't he.*

*They 'aren't 'going | 'are they.*

*She 'won't 'come | 'will she.*

*You're a 'student | 'aren't you.*

*You're a 'student | 'aren't you.*

*You're not 'English | 'are you.*

*You're not 'English | 'are you.*

*It's a 'lovely 'day | 'isn't it.*

*He 'can't 'do it | 'can he.*

*It's 'going to 'rain | 'isn't it.*

### 2 Drill two. This conversation takes place in an art gallery. The woman demands that the man agrees with her and would be very surprised if he didn't. Listen and repeat what she says.

*That's a lovely picture.*

*Yes it 'is | 'isn't it.*

*And I like that one over there too.*

*Yes 'that's 'lovely | 'isn't it.*

*Beautiful.*

*It's a 'Constable | 'isn't it.*

*Well it looks like a Constable.*

*One can 'always 'tell a 'Constable | 'can't one.*

*I suppose so.*

*The 'last 'great 'English 'painter | 'wasn't he.*

*Well we have had some quite good painters since then.*

*But they're 'only 'minor ones | 'aren't they.*

*I don't know. Sutherland's quite famous.*

*But 'that 'isn't 'everything | 'is it.*

## Active Intonation

No, but it's something.

*It's 'quality that counts / 'isn't it.*

Well yes.

*And 'English 'painters 'aren't 'good e.nough / 'are they.*

Well um . . .

*You 'know I'm .right / 'don't you.*

I suppose so.

### 3 Drill three. In this conversation the man expects the woman to agree but he isn't quite sure. Listen and repeat what he says.

You say you'd be a good detective. Tell me everything about that man over there.

*You 'know him / 'do you.*

Oh yes. He's an old friend of mine.

*He 'isn't 'English / 'is he.*

You're wrong there. He was born in London.

*But he 'works a'broad / 'doesn't he.*

No, wrong again. I don't know why you think he's foreign.

*Well he 'buys 'foreign 'clothes / 'doesn't he.*

Oh I see! Well you may be right.

*He 'isn't 'married / 'is he.*

Er no.

*He's a 'doctor / 'isn't he.*

Yes! Well you're very good. Oh I see – he's carrying a black bag.

*He's 'under 'forty / 'isn't he.*

No you're wrong. He's much older.

*And he 'doesn't 'smoke / 'does he.*

Right. You're getting better and better.

*And his 'name's 'John / 'isn't it.*

Oh you've been cheating. You know him too. That's not fair.

## Lesson eight

- 4 **Drill four.** In this conversation sometimes the woman demands that the man agrees with her and sometimes she expects him to agree although she isn't completely certain. Listen and repeat what she says.

\*You're \*Mr \*Hamilton / 'aren't you.

Er yes.

\*You're a \*friend of \*John's / 'aren't you.

John? Well er I know a lot of Johns.

\*John's a \*musing / 'isn't he.

Er er yes I suppose so.

But \*you're \*very \*clever / 'aren't you.

Well er er.

You've \*written a \*book / 'haven't you.

Well actually I have. A novel.

\*Writing \*novels is \*fascinating / 'isn't it.

Hard work you mean.

You're \*only \*joking / 'aren't you.

Actually I'm not.

You \*can't \*really mean it / 'can you.

Well I enjoy working, I suppose.

It \*sold \*very \*well / 'didn't it.

No novel sells well. I sold about five thousand copies.

\*That's de\*pressing / 'isn't it.

- 5 **Drill five.** Test drill. Listen to this telephone conversation.

Hello. Is that the Station?

Goring Station. Can I help you?

The \*London \*train \*leaves at \*six / 'doesn't it.

That's right madam. You \*mean the ex\*press / 'don't you.

Yes, the express. And it arrives about eight, doesn't it?

Yes. \*Eight \*five.

And I \*have to \*change at \*Dorking / 'don't I.

No, you don't have to change.

## Active Intonation

That's funny. I was certain I had to. They 'haven't 'changed the 'time table / 'have they.

No, madam, they haven't.

Well thank you.

**Now answer the questions.**

Can I help you?

The 'London 'train 'leaves at 'six / 'doesn't it.

**Does she demand that he agrees or does she expect him to agree although she is not quite sure?**

*She expects him to agree although she is not quite sure.*

You 'mean the ex'press / 'don't you.

**Does he demand that she agrees or does he expect her to agree?**

*He expects her to agree.*

And it arrives about eight, doesn't it?  
'Eight 'five.

**Is he polite and friendly or is he rude?**

*He's polite and friendly.*

And I 'have to 'change at 'Dorking / 'don't I.

**Does she demand that he agrees or does she expect him to agree?**

*She demands that he agrees.*

They 'haven't 'changed the 'time table / 'have they.

**Does she demand that he agrees or does she expect him to agree?**

*She expects him to agree.*

### **6 Drill six. Revision drill. Listen.**

I saw a shocking accident this morning.

'How 'terrible.

I'm going on holiday tomorrow.

'How 'nice.

## Lesson eight

**The woman is polite and friendly. Now reply to these remarks in a polite and friendly way.**

There's been another plane crash.

*\*How \terrible.*

I've bought a new car.

*\*How \nice.*

We'll be able to play tennis after all.

*\*How \nice.*

The Prime Minister's been shot.

*\*How \terrible.*

I've passed my driving test.

*\*How \nice.*

My house has been burnt down.

*\*How \terrible.*

Do you know John died last week?

*\*How \terrible.*

Mary's engaged.

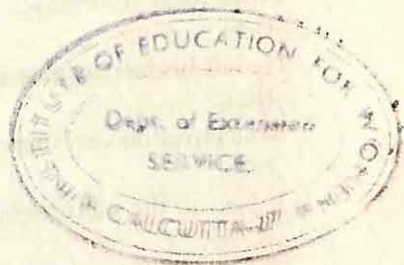
*\*How \nice.*

There's steak for dinner.

*\*How \nice.*

I'm getting married.

*\*How \terrible.*



## Lesson nine

### 1 Drill one. Listen and repeat.

*'Now.*

*,Now.*

*'Well.*

*,Well.*

*'Oh.*

*,Oh.*

*'Fine.*

*,Fine.*

*'Who.*

*,Who.*

*,Where.*

*,Who did he 'see.*

*,What did they 'say.*

*,Where's the 'book.*

### 2 Drill two. In this drill you will hear pieces from a lot of different conversations. The man sounds rather detached. Listen and repeat what he says.

I met John yesterday.

*,Who.*

He left his job because he didn't like the boss.

*,Why.*

Mr Hamilton was there.

*,Who.*

I went to the pictures last night.

*,Where.*

They're arriving in March.

*,When.*

I'm seeing her at the zoo.

*,Where.*

Chris is getting married.

*,What.*

I saw Jane yesterday.

*,Who.*

## Lesson nine

She had to leave at ten.

*,When.*

I can't swim because my father wouldn't let me.

*,Why.*

### 3 Drill three. The woman sounds rather detached.

**Listen.**

I met Mr Wilson on the bus.

*,Who did you 'meet.*

I saw her in the zoo.

*,Where did you 'see her.*

**Now ask questions in a slightly detached way about these remarks. Then you will hear the right answer.**

I found it in the kitchen cupboard.

*,Where did you 'find it.*

I phoned Professor Cardew this morning.

*,Who did you 'phone.*

I asked Miss Roberts to help.

*,Who did you 'ask.*

I put it in the back of the car.

*,Where did you 'put it.*

I met Laurence Olivier last summer.

*,Who did you 'meet.*

I left it in the waste-paper basket.

*,Where did you 'leave it.*

I slapped Jane when she laughed at me.

*,Who did you 'slap.*

I hit my knee on the fridge.

*,Where did you 'hit it.*

I met Brigitte Bardot.

*,Who did you 'meet.*

## Active Intonation

- 4 Drill four.** In this driving lesson the instructor sounds rather detached as if he is reserving judgement on his pupil's performance. Listen and repeat what he says.

Now, can you tell me if I do this right?

*,Certainly.*

I start the engine like this.

*,Right.*

I look in the driving mirror.

*,Yes.*

Make a hand signal.

*,Good.*

Release the brake.

*,Fine.*

There's nobody coming, is there?

*,No.*

Now I move out into the road like this.

*,Good.*

And change gear.

*,Right.*

And I stop to let this lady cross the road.

*,Good.*

And wait for her to get to the other side.

*,Excellent.*

Oh dear, I didn't look in the mirror.

- 5 Drill five. Test drill. Listen.**

Are you coming tonight?

'Am I 'coming? Of course I'm coming. It's 'going to be 'very ex'citing / 'isn't it.

It is. Last year there were ten thousand people.

'How 'many did you 'say.

Ten thousand. And John Stephenson was there.

*,Who.*

You know Stephenson – the famous poet.

Oh the 'man with the 'beard.

Lesson nine

**Now answer the questions.**

Are you coming tonight?

'Am I 'coming.

**Is she asking him to repeat or is she echoing while she thinks what to say?**

*She's echoing while she thinks what to say.*

It's 'going to be 'very ex'citing / 'isn't it.

**Does she demand that he will agree or does she expect him to agree without being sure?**

*She demands that he agrees.*

Last year there were ten thousand people.

'How 'many did you 'say.

**Does she want him to repeat or does she sound detached?**

*She wants him to repeat.*

And John Stephenson was there.

,Who.

**Does she want him to repeat or does she sound detached?**

*She sounds detached.*

You know Stephenson – the famous poet.

Oh the 'man with the 'beard.

**Is she detached or is she polite and friendly?**

*She's polite and friendly.*

**6 Drill six. Revision drill. Listen.**

There's someone to see you.

'Yes.

Can you spare me a moment?

'Well.

## Active Intonation

The woman wants the man to add some more to his remark and explain it. Now do the same to the following remarks using 'Yes', 'Oh' or 'Well'.

I asked John if he could help.

'Well.

I met Joan this morning.

'Oh.

Someone rang while you were out.

'Yes.

I heard some news of Michael yesterday.

'Oh.

Can I have a word with you?

'Yes.

Bill said he'd decide.

'Well.

John can be very interesting, you know.

'Oh.

He **said** the train left at six.

'Well.

Could I speak to you for a second please?

'Yes.

Oh there you are. I've been looking for you everywhere.

'Well.

## Lesson ten

### 1 Drill one. Listen and repeat.

- \*Never ,mind.
- \*Don't ,worry.
- \*Press the ,button.
- \*Wait till I ,say.
- \*Start the ,engine.
- \*Don't ,spill it.
- \*Why did you ,do it.
- \*What do you ,want.
- \*What's the ,matter.
- \*Where have you ,put it.
- \*When will you ,hear.
- \*Where's the ,pain.

### 2 Drill two. In this conversation between two neighbours the man sounds very confident and reassuring about the woman's cut finger. Listen and repeat what he says.

Oh thank goodness you're here, Mr Simmonds. I've just cut my finger and I don't know what to do.

\*Let me ,see.

You see, the bread-knife slipped and – oh dear it's starting to bleed again.

\*Don't ,worry.

What shall I do?

\*Get some ,disinfectant.

I know I've got some somewhere. Oh where did I put it?

\*Keep your ,finger ,still.

Oh dear, blood makes me feel funny.

\*Keep ,calm.

I think I'm going to faint.

\*Take a ,deep ,breath.

Ah that's better.

\*Don't get it ,dirty.

## Active Intonation

I'm so sorry to trouble you, Mr Simmonds. I'm so helpless when James is away.

*\*Never ,mind.*

### 3 Drill three. The man is explaining to the woman how to work a tape-recorder. He is very reassuring. Listen and repeat what he says.

Could you explain to me how this tape-recorder works please?  
I've never seen one like this before.

*\*First \*turn it ,on.*

I see – the black switch turns it on.

*\*Wait for it to \*warm ,up.*

Yes. Then how do you record?

*\*Press the ,button.*

Yes. And how do you listen?

*\*Push the \*green ,knob.*

And to make it louder?

*\*Turn \*this one ,here.*

Oh I see. Now let **me** try. First I press this button.

*Re\*member to \*switch ,on.*

Oh dear I had forgotten. First I switch on, then I press this.

*\*Press it ,gently.*

And now we're recording! And to go back I push this?

*\*Be ,careful.*

Help! It won't stop! What must I do?

*\*Pull the ,knob \*back.*

Oh dear I've broken the tape.

*\*Never ,mind.*

### 4 Drill four. Listen.

I feel awful.

*\*What's the ,matter.*

I've lost my key.

*\*Where did you ,put it.*

**The woman is very reassuring. Now answer these remarks in a very reassuring way.**

I feel terrible.

\*What's the ,matter.

I can't find my wallet.

\*Where did you ,put it.

I think I've lost my case.

\*Where did you ,put it.

Oh dear.

\*What's the ,matter.

Where on earth is my pen?

\*Where did you ,put it.

My brief-case has disappeared again.

\*Where did you ,put it.

\*What's the ,matter.

It really is too much. I've had quite enough of it and I'm going to tell him so.

\*What's the ,matter.

**5 Drill five. Test drill. Listen to this telephone conversation.**

Hello John. How are you?

\*How 'am I. Oh I'm very well now.

So you can come to the party tonight.

Oh yes, I'm completely recovered. But I don't know how to get there.

It's very easy. \*Take the \*bus to \*Ealing.

But you know me - I always get lost.

\*Don't be ,silly.

Well I got lost the last time I came to see you / 'didn't I.

You certainly did. Everybody else had gone home when you arrived.

**Now answer the question after each section.**

Hello, John. How are you?

\*How 'am I.

## Active Intonation

**Is he polite and friendly or is he echoing the question?**

*He's echoing the question.*

I don't know how to get there.

It's very easy. 'Take the 'bus to 'Ealing.

**Is she polite and friendly or is she reassuring?**

*She's polite and friendly.*

You know me – I always get lost.

'Don't be ,silly.

**Is she polite and friendly or is she reassuring?**

*She's reassuring.*

Well I got lost the last time I came to see you / 'didn't I.

**Does he demand that she agrees with him or does he only expect her to agree?**

*He demands that she agrees with him.*

### 6 Drill six. Revision drill. Listen.

I went to Birmingham last week.

'Birmingham.

I phoned Christopher yesterday.

'Christopher.

**The woman asks the man to explain his remark and to add some more. Now go on and ask the man to explain and add to the following remarks.**

I went to Manchester last week.

'Manchester.

I phoned Margaret yesterday.

'Margaret.

I wrote to Caroline yesterday.

'Caroline.

I flew to Paris last week.

'Paris.

I talked to George yesterday.

'George.

*Lesson ten*

I met Mary yesterday.

*'Mary.*

I travelled to London last week.

*'London.*

I called Jonathan yesterday.

*'Jonathan.*

I went to Edinburgh last week.

*'Edinburgh.*

I flew to Moscow last week.

*'Moscow.*

# Lesson eleven

## 1 Drill one. Listen and repeat.

- \*Is it ,raining.*
- \*Are you ,going.*
- \*Can he ,do it.*
- \*Do you ,know him.*
- \*Are you ,leaving.*
- \*Can you \*give me a ,lift.*
- \*Could you \*pass me the ,salt.*
- \*Do you \*know the \*way to ,Ealing.*
- \*Has the ,post \*gone.*
- Well \*did you ,see him.*
- Well \*will you ,be \*there.*
- Well \*can they ,come.*

## 2 Drill two. The woman is polite and friendly. Listen and repeat what she says.

- I went to see Henry V at the cinema last night.
- \*Did you en ,joy it.*
- Oh yes – very much indeed.
- \*Isn't it \*quite an ,old \*film.*
- Well it was made about twenty years ago, I suppose.
- And \*was the ,acting \*good.*
- Oh very good.
- \*Do you ,like \*Shakespeare.*
- Well some of his plays, not all of them. I like the tragedies.
- \*Do you \*like ,Hamlet.*
- I never really understand it I'm afraid.
- But \*do you ,like it.*
- Oh I saw a good production of it once.
- \*Did you ,really.*
- Yes. The fighting was very good. Lots of blood everywhere.
- \*Did \*anyone \*get ,hurt.*
- Oh no – it was only tomato juice.
- \*Was it at ,Stratford.*

## Lesson eleven

Yes it was actually. Quite good productions they have at Stratford.

- 3 Drill three.** In this conversation the man has been stopped in the street by an interviewer who asks him a lot of polite questions. Listen and repeat what the woman says.

*'Could I ask you a few questions 'sir.*

Certainly.

*'Could I have your name 'please.*

Yes Bob Andrews.

*'Do you live 'near 'here.*

Well not far away – in Gordon Road, No. 25.

*And 'do you work 'here.*

Yes – up the road at the grammar school.

*'Do you often 'use this 'road.*

Oh quite often.

*'Are you going home.*

Well not exactly. You see, I'm going to eat.

*'Are you going far.*

Not very. There's an Italian restaurant round the corner that's very good.

*'Could you tell me its name.*

Yes, Antonio's.

*'Do they serve pizza.*

That's a funny question. Why do the Government want to know if Antonio's serve pizza? Oh I see **you** want some-where to eat. Yes the pizza's excellent.

- 4 Drill four. Listen.**

John's having a party tonight.

*'Are you going.*

I don't know what Mr Smith's job is.

*'Doesn't he teach.*

## Active Intonation

**The man is polite and friendly. Now reply in the same way, always using "Are you ,going" or "Doesn't he ,teach".**

Peter's having a party tonight.

*\*Are you ,going.*

I don't know what Mr Bowers does at work.

*\*Doesn't he ,teach.*

Has Mike got a job?

*\*Doesn't he ,teach.*

There's a meeting at six.

*\*Are you ,going.*

They're showing a film at the club tonight.

*\*Are you ,going.*

What's Brian's job?

*\*Doesn't he ,teach.*

There's a concert in the college this evening?

*\*Are you ,going.*

Mary's having a celebration.

*\*Are you ,going.*

What does John do?

*\*Doesn't he ,teach.*

### **5 Drill five. Test drill. Listen to a saleswoman explaining a television set.**

*\*Are you 'clear 'how it ,works.*

*\*Can I 'ask a 'few ,questions.*

All right.

*\*What's 'this 'knob 'here.*

That turns it on.

*\*What does it 'do.*

It turns the set on.

Oh dear I'll never understand these machines.

*\*Don't ,worry.*

Now answer the question after each short part of the conversation.

'Are you 'clear 'how it ,works.

**Is she polite and friendly or is she asking him to repeat?**

*She's polite and friendly.*

'Can I 'ask a 'few ,questions.

**Is he polite and friendly or is he echoing while he thinks what to say?**

*He's polite and friendly.*

'What's 'this 'knob 'here.

**Is he polite and friendly or is he detached?**

*He's polite and friendly.*

That turns it on.

'What does it 'do.

**Is he asking her to repeat or is he polite and friendly?**

*He's asking her to repeat.*

Oh dear I'll never understand these machines.

'Don't ,worry.

**Is she rude or is she reassuring?**

*She's reassuring.*

- 6 **Drill six. Revision drill. This conversation takes place in a doctor's surgery. The doctor asks questions in several different ways and with several different attitudes. Listen and repeat what he says.**

Good evening, doctor.

'What's the ,matter.

Well I've been feeling terrible this week. I have a pain in my right side.

Your ,right 'side.

Yes that's it. And I feel sick.

'Have you been ,eating 'well.

## Active Intonation

Quite well. I usually feel sick after lunch. I thought it was the canteen food at first.

*'What did you 'say.*

I said I felt sick after lunch.

*'Does your ,stomach 'hurt.*

Not very much.

*'What do you `mean.*

Oh a slight pain after meals but it soon goes away.

*'Where's the ,pain.*

Just here, doctor.

*'Does it 'hurt when I ,press.*

Well slightly.

*'Have you 'had this be,fore.*

Oh I had it about ten years ago and they said I should have an operation.

*'Why ,didn't you.*

Well I didn't really have the time, doctor.

## Lesson twelve

### 1 Drill one. Listen and repeat.

*If you want.*  
*When you like.*  
*Don't go so fast.*  
*Don't be silly.*  
*Don't be late.*  
*Don't forget it.*  
*It doesn't matter.*  
*I'll be there.*  
*You'll get dirty.*  
*Good morning.*  
*Good evening.*  
*How do you do.*

### 2 Drill two. In this conversation in an office, the secretary is detached and reserving judgement. Listen and repeat what she says.

Oh good morning, Miss Brown.  
*Good morning.*  
Sorry I'm late. I had to go to the garage.  
*It doesn't matter.*  
You see, I'm buying a new car.  
*Are you.*  
I'm thinking of getting a Jaguar.  
*Rather expensive.*  
Well not really. In my position, one has to have a **good** car.  
*I quite agree.*  
To take clients out for lunch, you know. Taxis are so expensive.  
*Really.*  
Of course my wife has always wanted a Jaguar. She thinks they look so successful.  
*In deed.*

## Active Intonation

And there are the children, of course. They have to be taken to school.

*Can't they go by bus.*

Well they're not very old yet. Only fifteen.

*Quite old enough.*

Well you're not very sympathetic this morning, Miss Brown.

*Aren't I.*

### 3 Drill three. In this conversation the man sounds very detached. Listen and repeat what he says.

I think we should move this furniture around. I don't like this arrangement.

*I suppose so.*

Let's put the television over there.

*All right.*

Well, help me lift it then. It's not heavy.

*Isn't it.*

Now, how does it look?

*Not bad.*

Slightly more to the left, I think.

*If you like.*

No, no, I don't like that.

*Try again.*

Now if we move the couch over there . . .

*That's better.*

And put the television back here.

*That's right.*

Don't be lazy. I can't do it all myself. Now that's perfect.

*It's different I suppose.*

Come on, tell me what you really think.

*How do you get out.*

Oh no, we can't open the door. Let's start again. The television over here, the couch there . . .

*Lesson twelve*

**4 Drill four. Listen.**

Good morning.

.Good ,morning.

Good night.

.Good ,night.

**The woman sounds very detached. Now reply to these greetings as if you were very detached.**

Good-bye.

.Good- ,bye.

Good evening.

.Good ,evening.

Hello.

Hel ,lo.

Merry Christmas.

.Merry ,Christmas.

Good night.

.Good ,night.

Good afternoon.

.Good ,after ,noon.

Good morning.

.Good ,morning.

How do you do.

.How do you ,do.

Cheerio.

.Cheeri ,o.

**5 Drill five. Test drill. Listen.**

Good morning, Mike.

.Good ,morning.

\*What's the 'matter.

Well I don't feel very well, actually. I've got a terrible headache. Would you mind very much driving me home?

\*Would I 'mind. Of course not. You 'live in 'Hampstead /  
'don't you.

## Active Intonation

Yes.

Well 'don't ,worry. You'll soon be home.

**Now listen to the conversation in short sections.**

Good morning, Mike.

.Good ,morning.

**Is Mike polite and friendly or is he detached?**

*He's detached.*

'What's the `matter.

**Is he polite and friendly or is he detached?**

*He's polite and friendly.*

Would you mind driving me home?

'Would I 'mind.

**Is he echoing while he thinks what to say or is he asking him to repeat?**

*He's echoing while he thinks what to say.*

You 'live in `Hampstead / 'don't you.

**Is he demanding that Mike agrees with him or is he expecting him to agree?**

*He's expecting him to agree.*

Well 'don't ,worry.

**Is he detached or is he reassuring?**

*He's reassuring.*

- 6 Drill six. Revision drill. In this conversation the man sometimes expects the woman to agree and sometimes demands that she agrees. Listen and repeat what he says.**

*You're \*Mrs `Blake / 'aren't you.*

Yes.

*And \*you're \*Tom's `aunt / 'aren't you.*

Actually I'm his cousin.

*Oh I see. His \*wife's \*just had a `baby / 'hasn't she.*

## Lesson twelve

Yes a boy.

*\*That's ex\citing / 'isn't it.*

Oh they're both delighted.

*He's a \*very \*fine \*man / 'isn't he.*

Oh yes, one of the best.

*And \*very \*happy at his \*job / 'isn't he.*

Well he's thinking of changing, you know. He finds teaching very hard work.

*Yes \*teaching \*certainly 'is ,hard / 'isn't it.*

Well they have long holidays, you must admit.

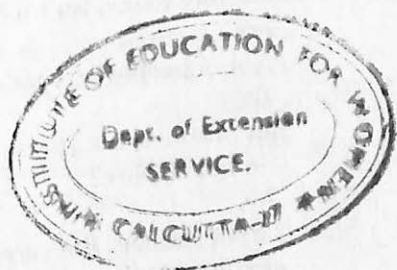
*\*Tom \*doesn't \*mind \*that / 'does he.*

No, no, they usually go abroad for the summer.

*\*Yes \*they 'do / 'don't they.*

I think what he dislikes most is the homework.

*Yes it 'must be ,boring / 'mustn't it.*



## Lesson thirteen

### I Drill one. Listen and repeat.

\Well.

\Well.

\Good.

\Good.

\Oh.

\Oh.

\Right.

\Right.

\Nice.

\Fine.

\Yes.

\No.

\Right.

### 2 Drill two. In this conversation in a café the woman is very cold and reserved. Listen and repeat what she says.

Do you mind if I sit here?

\No.

Nice day today, isn't it?

\Yes.

A lot of people here today, aren't there?

\Yes.

But of course it's always full on Mondays. Haven't I seen you here before?

\No.

That's strange. I'm certain I know your face. Do you work near here?

\Yes.

Oh that must be why your face is familiar.

\Oh.

Do you like steak?

\Yes.

Well the steak's very good in this café. Ah here's the menu.

*Thanks.*

Have you eaten here before?

*No.*

Oh I've asked that before. Is this your lunch hour?

*Yes.*

Well now that we know each other I hope you come here every lunch hour. I do like somebody to talk to at lunch.

**3 Drill three. In this conversation the man is very cold and reserved about the woman's suggestion. Listen and repeat what he says.**

I found an ideal flat for you yesterday.

*Oh.*

Three rooms with a kitchen and bathroom.

*Well.*

And it's only ten pounds a week.

*Mmm.*

There's a garage as well.

*Good.*

And it's been completely redecorated.

*Oh.*

The bus stops outside.

*Fine.*

And it's right beside the station.

*Good.*

Of course the view of the station isn't very beautiful.

*Oh.*

And the trains do make a lot of noise but you wouldn't mind that, would you?

*No.*

I really can't understand why it's so cheap.

*Oh.*

**4 Drill four. Listen.**

I've just met someone very interesting.

\Who.

And then John said something quite extraordinary.

\What.

**The man asks very cold and reserved questions. He sounds slightly hostile. Now ask cold reserved questions about the woman's remarks yourself.**

There was something very exciting on the news.

\What.

I went somewhere very fascinating last night.

\Where.

There was someone very famous at the meeting.

\Who.

I'd like to go somewhere interesting for a change.

\Where.

I met someone you know at the party.

\Who.

There's something good for supper.

\What.

I've just met someone from our old college.

\Who.

I'd like to go somewhere special tonight.

\Where.

There's something good on the radio tonight.

\What.

I want to do something different for my birthday.

\What.

**5 Drill five. Test drill. Listen.**

Hello.

Hel\lo.

'Could I 'speak to ,Mary 'please.

'Mary. There's no Mary here.

*Lesson thirteen*

'Oh. Isn't that 567-4242?

\No. You must have the wrong number.

Oh I'm so sorry.

Not at all.

**Now answer the questions.**

Hello.

Hel\lo.

**Is he polite and friendly or is he cold and reserved?**

*He's cold and reserved.*

'Could I 'speak to ,Mary 'please.

**Is she polite and friendly or is she cold and reserved?**

*She's polite and friendly.*

'Mary.

**Is he polite and friendly or is he asking her to explain?**

*He's asking her to explain.*

There's no Mary here.

'Oh.

**Is she detached and reserving judgement or is she polite and friendly?**

*She's polite and friendly.*

Isn't that 567-4242?

\No.

**Is he detached polite and friendly or is he cold and reserved?**

*He's cold and reserved.*

- 6 Drill six.** Revision drill. Now you will hear a quiz about famous pairs of people and things. Listen to the examples.

What goes with chips?

'Fish.

Who was it who used to act with Stan Laurel?

'Hardy.

**Now see if you can get all the answers right. Always answer in a polite and friendly way.**

What goes with bacon?

*\Eggs.*

Who was the Roman who was in love with Cleopatra?

*\Antony.*

What goes with mint sauce?

*\Lamb.*

Who came tumbling down the hill with Jack?

*\Jill.*

What's the name of that famous Russian novel – War and . . .

*\Peace.*

Who was in love with Juliet?

*\Romeo.*

What goes with fish?

*\Chips.*

What's the name of that novel by Jane Austen — Pride and . . .

*\Prejudice.*

## Lesson fourteen

### 1 Drill one. Listen and repeat.

- \*Turn the light on.*
- \*Wait for the signal.*
- \*Put the kettle on.*
- \*Tell him he can leave.*
- \*Fill out this form please.*
- \*Take which book you like.*
- \*Let's go for a drink.*
- \*Let's have a short break.*
- \*Who's going to be there.*
- \*What are you going to do.*
- \*Where shall I put it.*

### 2 Drill two. In this conversation a man is asking the way. The woman gives him directions in a very serious and considered way. Now listen and repeat what she says.

Excuse me, could you tell me the way to Buckingham Palace?

*\*Let me see.*

You see, I promised my wife I'd meet her there at three o'clock.

*\*Turn to the left at the police-station.*

Oh yes. We've been married thirty years today.

*\*Watch out for the cinema.*

This is our anniversary.

*\*Turn left again.*

And she doesn't look a day older.

*\*Cross over the main road.*

Thirty years of happiness!

*\*Take the second turning.*

Of course the children are grown up now.

*\*Bear left at the junction.*

But they still spend every weekend with us.

*And it's in front of you.*

## Active Intonation

So we're a very happy family. Oh dear I'm afraid I didn't quite follow what you said. Would you mind very much starting again?

### 3 Drill three. Listen.

Shall I turn the light on now?

Yes 'turn the \light on.

Shall I post the letters now?

Yes 'post the \letters.

**The man always answers in a very serious way as if he has thought the matter over deeply. Now you answer the questions in the same way.**

I really can't make up my mind. Shall I ask John?

Yes 'ask \John.

Shall I turn the television on now?

Yes 'turn the \tele.vision on.

I don't know what to do. Shall I wait for the answer before deciding?

Yes 'wait for the \answer.

Shall I open the wine?

Yes 'open the \wine.

Do you think it's warm enough in here? Or should I light the fire?

Yes 'light the \fire.

I'm so worried. Do you think I should phone the doctor?

Yes 'phone the \doctor.

My secretary's not in. Do you think I should type the letters now?

Yes 'type the \letters.

Shall I make some coffee?

Yes 'make some \coffee.

Shall I answer the phone?

Yes 'answer the \phone.

- 4 **Drill four.** Mr Gray is being interviewed for a job. The interviewer asks him serious considered questions. Listen and repeat her questions.

Good morning, Mr Gray. 'How can we help you.

Well I wondered if there were any jobs available in your firm.

'What do you know of our company Mr Gray.

Well I know you're one of the biggest soap manufacturers in the country.

'What type of job did you want.

Well at the moment I'm in the sales department of Cadnams so I thought . . .

'How long have you been working for them.

Ever since I left University.

And when was that.

Three years ago. I studied law.

Very interesting. 'Why did you go to Cadnams.

Well I don't really know. It seemed a good job.

'How much salary do you get.

Well er um fifteen hundred actually.

'Why do you want to leave.

Well er you see er to be quite frank I don't get on with the boss.

'Why don't you like him.

Well um you see he's my father-in-law.

I see. Well we'll get in touch with you, Mr Gray.

- 5 **Drill five.** Test drill. Listen.

Good morning, sir. 'Can I help you.

Well I have an appointment with Mr Brown.

'What time was it for.

Eleven o'clock. I'm afraid I'm a bit late.

It doesn't matter. His office is on the fourth floor. 'Take the

'lift over there. I'll tell him you're coming.

'Thank you.

## Active Intonation

Now answer the questions.

Good morning, sir. 'Can I ,help you.

**Is she cold and reserved or polite and friendly?**

*She's polite and friendly.*

Well I have an appointment with Mr Brown.

'What 'time was it ,for.

**Is she confident and reassuring or serious and considered?**

*She's serious and considered.*

I'm afraid I'm a bit late.

It 'doesn't ,matter.

**Is she reassuring or detached?**

*She's reassuring.*

His office is on the fourth floor. 'Take the 'lift over ,there.

**Is she cold and reserved or serious and considered?**

*She's serious and considered.*

I'll tell him you're coming.

'Thank you.

**Is he polite and friendly or is he cold and reserved?**

*He's polite and friendly.*

### 6 Drill six. Revision drill. Listen to the examples.

Oh dear I don't know **what** to do.

'Don't ,worry.

'Look \out.

Now you say "Don't ,worry" or "Look \out".

I'm certain I'll never pass the driving test.

'Don't ,worry.

Why's that policeman waving at me?

'Look \out.

## Lesson fourteen

If you lean over the edge, you get a lovely view.

*\*Look 'out.*

I've got to have another X-ray. They still don't know what's wrong with me.

*\*Don't ,worry.*

*\*Look 'out.*

He hasn't written to me for over a week!

*\*Don't ,worry.*

*\*Don't ,worry.*

Hey what do you think this is I found on the beach? It looks just like a bomb.

*\*Look 'out.*

I've left my handbag on the bus!

*\*Don't ,worry.*

*\*Look 'out.*

## Lesson fifteen

### 1 Drill one. Listen and repeat.

*I a\_gree.*

*I'm\_certain.*

*I don't\_know.*

*I'm\_quite\_sure.*

*I don't\_want to.*

*That's\_right.*

*That's\_not\_true.*

*I don't\_believe him.*

*I'll\_take the one on the\_right.*

*Yes\_that's the\_problem.*

*He'll\_see you\_after the\_meeting.*

### 2 Drill two. This conversation is between two teachers. The man speaks very seriously as if he has made his mind up. Listen and repeat what he says.

Shall we look at the exam results now?

*That's a\_good\_i\_dea.*

On the whole, they're pretty good, I think.

*That's\_quite\_true.*

Of course, they were a good class. Better than last year's.

*I\_a\_gree.*

Do you remember how many passed last year?

*Fifty\_per\_cent.*

Well we've done better **this** time haven't we?

*We\_certainly\_have.*

I noticed a lot of people failed the literature paper.

I wonder why.

*Well they\_don't\_read\_e\_nough.*

Yes I suppose that's it.

*And the\_set\_books were very\_hard\_this\_year.*

Yes I can't say I find 'Pride and Prejudice' very easy.

*Well\_Peter\_Green did very\_well.*

He's improved a lot.

*But\_Natalie\_Stewart was a\_disap\_pointment.*

## Lesson fifteen

She certainly was.

*I can't understand it.*

Well **you** always expect pretty girls to pass.

- 3 Drill three.** Now you will be asked some questions, about what you like. Always reply in a serious way, as if you have made your mind up. The answer on the tape may be different from yours but the intonation will be the one you should use. Listen to one example.

Would you like sherry or whisky?

*I prefer sherry.*

**Now you answer the questions.**

I never know whether I like Hardy or Dickens best.

*I prefer Dickens.*

I don't know how I'm going to vote. Both the Conservatives and the Liberals have very sensible ideas.

*I prefer the Liberals.*

Tell me. Which do you like? Shakespeare or Milton?

*I prefer Milton.*

When you go out do you usually go to the cinema or the theatre?

*I prefer the cinema.*

What's your favourite colour?

*I prefer red.*

Do you like tea or coffee?

*I prefer tea.*

If you had to choose between health and happiness, which would you want?

*I prefer happiness.*

When I'm playing chess, I can never decide whether to choose black or white.

*I prefer black.*

- 4 **Drill four.** A husband and wife are discussing buying a new car. The husband sounds very serious, as if he's considered the situation very thoroughly. Listen and repeat what he says.

Well, what do you think?

*'I think we should 'buy a \Ford.*

I still don't know.

*They're 'very re\liable.*

Yes I suppose so.

*And they 'don't 'use much \petrol.*

No.

*They 'don't \cost very \much.*

Yes it was the cheapest car we looked at.

*'What do \you \think.*

Well I rather liked the Austin.

*Yes 'I \liked it \too.*

Oh?

*But it was a 'bit 'more ex\pensive.*

Not much.

*Well 'more than 'we can af\ford.*

Not really. And it was a pretty colour.

*The 'colour 'doesn't \matter \darling.*

It matters to me.

*Well 'think of the 'extra \money.*

Well I can see you've made up your mind so there's not much point arguing.

- 5 **Drill five.** Test drill. Listen.

Good morning, Mr Green. I've come to find out your decision about the new sales campaign.

Well we've de'cided 'not to 'go a\head.

Oh dear, this is a bit of a shock.

This is final, you understand.

'What did you 'say.

I 'said that 'this is \final.

## Lesson fifteen

You realise that this campaign is very important to my firm /  
'don't you.

Yes I can assure you Mr Richards we thought it over very  
carefully before coming to a decision. Well good-bye Mr  
Richards.

Good-bye.

### Now answer the questions.

Good morning Mr Green. I've come to find out your decision  
about the new sales campaign.

Well we've decided 'not to 'go a\head.

**Is he polite and friendly or does he sound as if his  
mind's made up?**

*He sounds as if his mind's made up.*

This is final, you understand.

'What did you 'say.

**Is he detached and reserving judgement or is he  
asking him to repeat?**

*He's asking him to repeat.*

I 'said that 'this is \final.

**Is he reassuring or is he serious and considered?**

*He's serious and considered.*

You realise that this campaign is very important to my firm /  
'don't you.

**Does he demand that he agrees or is he cold and  
reserved?**

*He demands that he agrees.*

Well good-bye Mr Richards.

Good-bye.

**Is he cold and reserved or is he polite and friendly?**

*He's cold and reserved.*

- 6 Drill six. Revision drill. A woman is discussing her son with a neighbour. He tries to be very reassuring all the time. Listen and repeat what he says.**

I just don't know what I'm going to do.

*\*What's the ,matter.*

I've been to his teachers, I've been to the doctor . . .

*\*What did they ,say.*

They all say the same; he'll be in prison before he's twenty.

*\*Don't be'lieve ,that.*

It was bad enough when he stole that money. Well I didn't know what to do **then**.

*\*Take it ,easy.*

And then when he broke the shop window!

*\*Only a ,joke.*

I wish the police had believed that.

*They 'don't 'always ,know.*

I think I'm going mad, you know.

*It'll be 'all ,right.*

It won't! This is the last straw!

*\*Calm ,down.*

First he steals a car and then he crashes it.

*\*Don't ,worry.*

I don't know what to do. I don't know what to do.

*\*Take it ,easy.*

I don't know what to do, I don't . . .

## Lesson sixteen

### 1 Drill one. Listen and repeat.

*Give him the book.*  
*Pass me the salt.*  
*Don't be late.*  
*Tell me the truth.*  
*Turn to page ten.*  
*Post these letters please.*  
*I couldn't care less.*  
*The train leaves at five.*  
*I don't know.*  
*It isn't here.*  
*I can't help I'm afraid.*

### 2 Drill two. A driver has been stopped by a policeman for going too fast. He answers the policeman in a very cold and reserved way. Listen and repeat what the driver says.

Do you know you were breaking the speed limit, sir?  
*I don't think I was officer.*  
Oh yes, you were. Could I have your name please?  
*George Anderson.*  
And you **are** the owner of this car?  
*Yes.*  
Could I see your licence, please?  
*All right.*  
Oh yes. And your insurance certificate?  
*It's at home.*  
Well you'll have to bring it to a police-station.  
*I will.*  
Excuse me, sir, have you been drinking?  
*Certainly not.*  
Then what is that bottle you're carrying?  
*It's a bottle of whisky.*  
I see.

## Active Intonation

*I'm taking it home to my wife.*  
Oh yes, well you'll be hearing from us, sir.

### 3 Drill three. A doctor is telling a nurse what to do in a very cold way. Listen and repeat what he says.

Here's Mrs Williams.

*Right.*

She was rather upset, I'm afraid, sir.

*Give her the injection nurse.*

Yes, sir.

*Pass me my gown please.*

This one?

*The one on the right.*

Ah yes.

*Put the scissors out.*

Scissors.

*Turn on the gas.*

It's on, sir.

*Pass me the scalpel.*

Scalpel.

*Have the bandages ready.*

Yes, sir.

*Wipe up that blood.*

Right.

*Finished now.*

Well Mrs Williams, that toenail won't give you any more trouble.

### 4 Drill four. Listen.

Where did you go last night?

I went nowhere.

How much did you drink?

I drank nothing.

A wife is trying to find out what her husband has been doing. He answers her questions in a cold reserved way. Now you answer the questions instead of him.

Who did you see last night?

*I saw no one.*

How much did you drink?

*I drank nothing.*

Who did you dance with last night?

*I danced with no one.*

Where **did** you go last night?

*I went nowhere.*

**How** much money did you spend?

*I spent nothing.*

Who did you phone this morning?

*I phoned no one.*

How much money did you lose?

*I lost nothing.*

Now come on, where on earth did you go last night?

*I went nowhere.*

**5 Drill five. Test drill. Listen to this conversation between an examiner and a girl taking the exam.**

Excuse me, sir.

'Yes. 'Is 'anything ,wrong.

Well I think there's a misprint in the paper.

That 'isn't 'very 'likely / 'is it.

Well no. But it says answer four questions and we've always done three before.

.That's ,right.

Oh dear. What do you suggest I do sir?

'What do 'I su'ggest. I'm not allowed to suggest anything.

**Now answer the questions.**

Excuse me, sir.

'Yes.

**Is he asking her to explain or is he reassuring?**

*He's asking her to explain.*

**'Is anything wrong.**

**Is he polite and friendly or is he detached.**

*He's polite and friendly.*

Well I think there's a misprint in the paper.

That 'isn't 'very 'likely / 'is it.

**Does he expect her to agree with him or does he demand that she agrees?**

*He demands that she agrees.*

But it says answer four questions and we've always done three before.

.That's 'right.

**Is he polite and friendly or is he cold and reserved?**

*He's cold and reserved.*

What do you suggest I do sir?

'What do 'I su'ggest.

**Is he serious and considered or is he echoing while he thinks what on earth to answer?**

*He's echoing while he thinks what on earth to answer.*

**6 Drill six. Revision drill. Listen.**

I met Harold Wilson yesterday.

'Who did you 'meet.

They're buying a castle I hear.

'What are they 'buying.

**The girl is very surprised by her friend's remark and asks him to repeat it. Now you ask him to repeat his remarks.**

She married Richard Burton, you know.

'Who did she 'marry.

I caught pneumonia last autumn.

'What did you 'catch.

## Lesson sixteen

She'll find a new car all right.

*'What will she find.*

I want some purple sheets.

*'What do you want.*

I met Percival in Venezuela.

*'Who did you meet.*

Of course he became a monster in his old age.

*'What did he become.*

I adore fried bananas.

*'What do you adore.*

I've invited the bishop to dinner.

*'Who have you invited.*

## Lesson seventeen

### I Drill one. Listen and repeat.

✓Well.

✓John.

✓Soon.

✓Good.

✓Now.

✓Fair.

✓Nice.

I've ✓been to ✓Spain.

I ✓like ✓beer.

He ✓spoke to ✓John.

She's ✓flying to ✓Greece.

There's ✓milk in the ✓fridge.

It's ✓cheap in ✓France.

**Drill two.** In this drill you will hear parts of several conversations. The man agrees with the first part of the question but disagrees with the rest. Listen and repeat what he says.

Have you been to Spain and Portugal?

I've ✓been to ✓Spain.

Did you meet Jane and Susan after all?

I ✓met ✓Jane.

Would you like salt and pepper?

I'd ✓like some ✓salt.

Have we got any beer or cider left?

We've ✓got some ✓beer.

Are you going to invite John and his wife?

I'm in ✓viting ✓John.

Shall we get some fish and chips for a change?

I'd ✓like ✓fish.

Did you tell Bill and Barbara about the change?

I ✓told ✓Bill.

Could you lend me a nail and a hammer?

## Lesson seventeen

*I've 'got some 'nails.*

Have you found the pen and the wallet you lost?

*I've 'found my 'pen.*

- 3 Drill three.** In this drill the woman agrees with the point the man mentions but seems to disagree with him about other parts of the same subject he hasn't mentioned. In other words, she is probably going to add a remark starting with 'but'. For example, 'I like John but I don't like his wife'. Now listen and repeat what she says.

This book's very new.

*Yes it's 'very 'new.*

She's rather old, you know.

*Yes she 'is 'old.*

He plays golf very well.

*Yes he's 'good at 'golf.*

Her daughter's rather plain.

*Yes she's 'rather 'plain.*

Chris is very young for that job, you know.

*Yes he 'is 'young.*

He's a very fast driver.

*Yes he 'drives 'fast.*

She's got a beautiful smile.

*Yes a 'beautiful 'smile.*

Their flat's very cheap.

*Yes it's 'certainly 'cheap.*

His lectures seem to go on all night.

*Yes they 'are 'long.*

This picture's bright, isn't it?

*Yes it 'is 'bright.*

- 4 Drill four. Listen.**

She's an excellent cook, I believe.

Yes she's an 'excellent 'cook.

## Active Intonation

He has a tidy desk, doesn't he?

Yes he 'has a 'tidy ∨ desk.

**The woman agrees that she is an excellent cook but implies that she is bad at everything else and although she agrees that he has a tidy desk she thinks everything else of his is untidy. Now you answer instead of the woman.**

He has lovely suits, doesn't he?

Yes he 'has 'lovely ∨ suits.

He drives fast, you know.

Yes he 'drives ∨ fast.

She wears expensive shoes, doesn't she?

Yes she 'wears ex'pensive ∨ shoes.

He's got a handsome smile, hasn't he?

Yes he's 'got a 'handsome ∨ smile.

They have a nice car, don't you agree?

Yes they 'have a 'nice ∨ car.

He's a good cook, isn't he?

Yes he's a 'good ∨ cook.

She has charming hats, don't you think?

Yes she 'has 'charming ∨ hats.

She makes lovely cakes, you must admit.

Yes she 'makes 'lovely ∨ cakes.

### 5 Drill five. Test drill. Listen to this conversation in a restaurant.

I must say the food here's cheap. And quite delicious.

Well it's 'certainly ∨ cheap.

And the service . . .

'Very 'good.

I particularly liked that soup.

Oh.

You mean you didn't like it?

It was all right.

I see. But you must admit you liked the steak.

Yes I 'liked the ~steak.

Oh dear. Well next time we'll go somewhere else.

**Now answer the questions.**

Well it's 'certainly ~cheap.

**Does she agree that it's cheap while implying it's not delicious, or is she cold and reserved?**

*She agrees that it's cheap while implying it's not delicious.*

And the service . . .

'Very 'good.

**Is she cold and reserved or polite and friendly?**

*She's polite and friendly.*

I particularly liked that soup.

~Oh.

**Is she cold and reserved or polite and friendly?**

*She's cold and reserved.*

You mean you didn't like it?

It was ,all ,right.

**Is she detached and reserving judgement, or is she asking him to explain?**

*She's detached and reserving judgement.*

I see. But you must admit you liked the steak.

Yes I 'liked the ~steak.

**Is she impressed or does she agree that she liked the steak while implying she didn't like anything else?**

*She agrees she liked the steak while implying she didn't like anything else.*

- 6 Drill six. Revision drill. A man is bringing some books back to the library. The librarian is very cold and reserved. Listen and repeat what she says.**

Good morning.

~Good ~morning.

## Active Intonation

I'd like to return these books.

*Yes.*

I'm afraid they've been out a long time.

*Over six months.*

Oh dear. Is there much to pay?

*Fifteen shillings.*

Good heavens. But they're not worth **five** shillings.

*That's the rule sir.*

But it can't be.

*It is.*

I've been coming to this library for five years and I've never lost a book yet.

*But you can only keep them a fortnight.*

This is incredible. I won't pay it.

*Then you can't take any books out.*

But, but . . .

*There's nothing I can do sir.*

This is disgraceful. I'll write to my Member of Parliament.

*As you like sir.*

# Lesson eighteen

## 1 Drill one. Listen and repeat.

˘Mary.

˘London.

˘Christopher.

˘Interesting.

˘Beautiful.

He ˘flew to ˘Paris.

I'm ˘seeing ˘Jonathan.

She's ex˘tremely ˘pretty.

˘Be ˘careful.

˘Watch the ˘traffic ˘lights.

˘Do it im˘mediately.

## 2 Drill two. A father and daughter are out for a walk. He keeps warning her to be careful. Listen and repeat what he says.

Look, Daddy, I can climb this wall.

˘Don't ˘fall ˘Carol.

Oh I'm quite safe. I've done it thousands of times before.

˘Be ˘careful.

Mummy always lets me do it. Look I can stand on one leg.

˘Mind ˘out ˘dear.

Oh don't worry, Daddy. Hey, there's a pond over there.

˘Take ˘care ˘dear.

If I lean over, I can see all the fishes.

˘Watch ˘out ˘Carol.

Oh dear, how am I going to get down?

˘Be ˘careful.

It's all right. I can manage it.

˘Mind ˘out ˘dear.

If I put my left foot there I can do it.

˘Take it ˘slowly.

There we are. Oh dear that brick's loose.

˘Be ˘careful.

There. I'm down.

**3 Drill three.** A woman is warning her friend very strongly about buying a car. Listen and repeat what she says.

I've decided to buy a car!

*\*Don't be ~hasty \*Bill.*

Oh I **know** that television set I bought doesn't work; I **know** that washing-machine is useless: but I'm still going to buy a car.

*\*Do be ~careful.*

You always pour cold water on my ideas. There's a lovely little secondhand car for sale down the road.

*\*Don't ~trust ~garages.*

Why not! It's a lovely little car.

*\*Have the ~brakes ~tested.*

They seemed all right. The salesman said they were all right.

*\*Don't be ~lieve ~salesmen.*

Oh I know some garages are dishonest but this one isn't.

*\*Ask for the ~car's ~history.*

It's only had one owner. And a clergyman, too. The paint's like new.

*\*Look for ~rust on the ~doors.*

Well there was some, come to think of it. Perhaps I am being hasty.

*\*Think it ~over.*

Oh dear you've done it again. It **was** a good idea.

**4 Drill four.** Listen.

I think swimming is boring to watch – like all sports.  
Well ~swimming ~is.

I think Beethoven is dull – like all classical music.  
Well ~Beethoven ~is.

The woman agrees with the man about swimming and Beethoven but doesn't agree that all sports and all classical music are dull and boring. Now you answer these remarks in the same way.

## *Lesson eighteen*

I think London is dirty – like all English cities.

*Well ~ London 'is.*

I think whisky is horrible – like all spirits.

*Well ~ whisky 'is.*

I think Spanish is difficult to learn – like all languages.

*Well ~ Spanish 'is.*

I think Dickens is boring – like all English novelists.

*Well ~ Dickens 'is.*

I think television is a waste of time – like all mass entertainment.

*Well ~ television 'is.*

I think skiing is dangerous – like all winter sports.

*Well ~ skiing 'is.*

I think Byron's a hypocrite – like all English poets.

*Well ~ Byron 'is.*

I think cabbage is tasteless – like all vegetables.

*Well ~ cabbage 'is.*

I think Hamlet is too long – like all Shakespeare's plays.

*Well ~ Hamlet 'is.*

### **5 Drill five. Test drill. Listen.**

It's about time you knew how to make an omelette. 'Let me  
'show you. First break the eggs like this.

I see.

Hit them hard. 'Don't be ,nervous.

Yes.

Then 'beat them with a 'fork.

Can I try?

All right. – 'Watch ~out. You're spilling them.

Oh I **am** sorry. I **am** clumsy.

'Never ,mind.

**Now answer the questions.**

It's about time you knew how to make an omelette. 'Let me  
'show you.

## Active Intonation

**Is she polite and friendly or is she warning?**

*She's polite and friendly.*

\*Don't be ,nervous.

**Is she confident and reassuring or is she serious and considered?**

*She's confident and reassuring.*

Then \*beat them with a `fork.

**Is she detached or is she polite and friendly?**

*She's polite and friendly.*

\*Watch √out.

**Is she polite and friendly or is she warning him strongly?**

*She's warning him strongly.*

Oh I **am** sorry. I **am** clumsy.

\*Never ,mind.

**Is she cold and reserved or is she reassuring?**

*She's reassuring.*

### 6 Drill six. Revision drill. Listen.

I haven't finished it yet, I'm afraid.

\*Will you \*finish it to ,morrow.

He hasn't signed it yet, I'm afraid.

\*Will he \*sign it to ,morrow.

**The man asks polite, friendly questions. Now you ask the questions.**

She hasn't done it yet, I'm afraid.

\*Will she \*do it to ,morrow.

I haven't written it yet, I'm afraid.

\*Will you \*write it to ,morrow.

He hasn't sent it yet, I'm afraid.

\*Will he \*send it to ,morrow.

I haven't typed it yet, I'm afraid.

\*Will you \*type it to ,morrow.

## Lesson eighteen

They haven't finished it yet, I'm afraid.

*\*Will they finish it to, morrow.*

She hasn't posted it yet, I'm afraid.

*\*Will she post it to, morrow.*

He hasn't posted it yet, I'm afraid.

*\*Will he post it to, morrow.*

She hasn't signed it yet, I'm afraid.

*\*Will she sign it to, morrow.*

He hasn't opened it yet, I'm afraid.

*\*Will he open it to, morrow.*

## Lesson nineteen

### 1 Drill one. Listen and repeat.

\*Five ~past.

He's ~handsome.

She's ~very ~clever.

I'm ~seeing him on ~Sunday.

She's ~passed her ~first ex'am.

Well ~I'm ~going.

~Twenty ~people were ~there.

~Thursday's ~all ~right.

\*Mind the ~step.

\*Look out for the ~bump.

\*Watch for the ~turning.

### 2 Drill two. A man and his wife are discussing what to watch on television. The wife always sounds rather doubtful; she agrees with what he says but implies that nevertheless she has lots of objections she doesn't mention. Listen and repeat what she says.

Shall we turn the television on?

~Yes.

There's supposed to be a good boxing match on.

~Oh.

And a Western. I always like a good Western.

They're ~very ex~citing.

And you usually see some very good acting.

\*By the ~horses.

You see, all good plays are about conflict.

Well there's ~plenty of ~that.

No I don't mean fighting – I mean the battle between good and evil. That's what a Western's about.

I ~don't ~see much ~good about them.

Don't you? Think how good the heroes are.

Well they ~always ~wear ~white.

It's much more than that.

Well the ~villains ~wear ~black.

No, no, no. You see, good always wins in a Western.

*Well that happens in Westerns.*

Oh dear you really are cynical. Let's go out to the pictures instead.

**3 Drill three. Listen.**

Are you free on Friday?

Yes I'm free on Friday.

Can he see me on Monday?

Yes he's free on Monday.

**The man implies that the day he mentions is the only day possible and that every other day is very busy. Now you answer in the same way.**

Are you free on Tuesday?

Yes I'm free on Tuesday.

Can she come on Saturday?

Yes she's free on Saturday.

Shall we go to the pictures Wednesday evening?

Yes I'm free on Wednesday.

Will he manage to be there on Sunday?

Yes he's free on Sunday.

I suppose I can see you on Monday.

Yes I'm free on Monday.

Could I have an appointment to see you on Thursday?

Yes I'm free on Thursday.

I suppose the best day to see her is Friday.

Yes she's free on Friday.

Can she manage to meet me on Tuesday morning?

Yes she's free on Tuesday.

Could I arrange to see him on Wednesday?

Yes he's free on Wednesday.

- 4 Drill four.** A husband and wife are discussing a party they are going to have. The wife agrees with what her husband says but implies she doesn't agree with the implications of what he says. Listen and repeat what she says.

Well we'd better make a list of the people we're going to invite. There's the Smiths and John . . .

*We 'ought to in'vite ~John.*

But not the Smiths? All right. But Chris Smith is rather nice, I think.

*Yes ~Chris 'is.*

I suppose his wife is slightly strange. She's attractive though. *She's 'certainly at~tractive.*

She has a charming voice too.

*She has a 'charming ~voice.*

I see, you're jealous! But you must admit she looks beautiful. *She ~looks 'beautiful.*

I don't understand women. Most people think Chris is very lucky.

*'They don't 'know his ~wife.*

Oh you **are** impossible. Their children are very sweet.

*They 'certainly ~look 'sweet.*

Well they did throw milk over the walls when they were here but children are like that.

*It 'wasn't 'only ~milk.*

All right, all right. Well I suppose we must ask the Browns, and Mark and Stephen and . . .

- 5 Drill five.** Test drill. Listen to this conversation at a party.

Hello.

Hello.

Well 'what do 'you ,do for a ,living.

'I'm a 'teacher.

A 'teacher.

## Lesson nineteen

Yes, I teach mathematics.

Oh I was 'never very 'good at 'maths. It was so boring.

Hey 'watch 'out.

What's the matter?

You're spilling your drink over me.

Oh I'm so sorry. **Do** forgive me.

**Now answer the questions.**

Well 'what do 'you 'do for a 'living.

**Is she polite and friendly or cold and reserved?**

*She's polite and friendly.*

'I'm a 'teacher.

**Is he polite and friendly or cold and reserved?**

*He's polite and friendly.*

A 'teacher.

**Is she asking him to explain or is she serious and considered?**

*She's asking him to explain.*

Yes, I teach mathematics.

Oh I was 'never very 'good at 'maths.

**Does she imply that although she was bad at maths she was good at everything else or is she cold and reserved?**

*She implies that although she was bad at maths she was good at everything else.*

Hey 'watch 'out.

**Is he reassuring her or warning her strongly?**

*He's warning her strongly.*

### 6 Drill six. Revision drill. Listen.

K.N.I.G.H.T.

'Spells 'knight.

E.N.O.U.G.H.

'Spells e'nough.

## Active Intonation

The girl continues the man's remark in a polite and friendly way. Now you do the same.

O.F.T.E.N.

\**Spells* `often.

R.E.A.S.O.N.

\**Spells* `reason.

F.O.R.T.U.N.E.

\**Spells* `fortune.

L.I.V.E.R.P.O.O.L.

\**Spells* `Liverpool.

R.O.U.N.D.A.B.O.U.T.

\**Spells* `roundabout.

C.L.E.V.E.R.

\**Spells* `clever.

C.U.P.B.O.A.R.D.

\**Spells* `cupboard.

C.O.R.N.W.A.L.L.

\**Spells* `Cornwall.

S.U.G.A.R.

\**Spells* `sugar.

C.I.G.A.R.E.T.T.E.

\**Spells* `cigar`ette.

## Lesson twenty

### 1 Drill one. Listen and repeat.

^Mmm.

^Well.

^Oh.

^Gosh.

^Are you.

^Did he.

^Goodness.

^Marvellous.

^Splendid.

^Thank you.

He's ^passed.

\*She's ^had ^twins.

He ^won the ^prize.

It was ^lovely.

### 2 Drill two. The woman is extremely impressed by the man's story. Listen and repeat what she says.

Did I tell you I went to Switzerland for my holiday?

^Well.

I flew there by jet.

^Did you.

It only took an hour and a half.

^Quick.

Yes, but we had to wait an hour at London Airport. Fog, you know.

^Dangerous.

Well when you fly a lot, you get used to it.

^Oh.

I remember once I was flying over the Alps when one of the engines stopped.

Good ^heavens.

Well it wasn't too bad. The fog was so thick you couldn't see the ground anyway.

\*I'd have been ^terrified.

## Active Intonation

Well some of the passengers did get rather frightened.

*Not sur<sup>^</sup>prising.*

But I soon calmed them down.

*How did you do<sup>^</sup> that.*

Oh, I just said to the air-hostess in a loud voice 'Do you know the latest score in the Test Match?'

*\*How<sup>^</sup> brave.*

Not really. It was a very good Test Match, you see.

### 3 Drill three. Now you will hear pieces from a lot of conversations. The man is always very impressed by what the woman says to him. Listen and repeat what he says.

He's won a fortune.

*^No.*

I've got that job.

*^Oh.*

He asked me to marry him.

*^Well.*

There's some very fine old wine in the kitchen.

*^Splendid.*

I've bought a car.

*^Goodness.*

Isn't this view lovely!

*Mag<sup>^</sup>nificent.*

He's passed his finals.

*^Marvellous.*

I've managed to get some seats for the ballet.

*\*How ex<sup>^</sup>citing.*

England have won the World Cup.

*^Wonderful.*

Bill's giving me a washing-machine for Christmas.

*^Lovely.*

4 **Drill four.** The man is most impressed by the girl's new dress. Listen and repeat what he says.

Do you like my new dress, Jim?

*It's ^lovely.*

It cost a lot of money. Twenty pounds.

*Good ^heavens.*

But I think it's worth it.

*It looks ^beautiful on you.*

I got it from one of the big shops in Town.

*^Did you.*

They were having a sale so I got it cheap.

*^Well.*

I was slightly worried about the size.

*But it ^fits you su^perbly.*

I rather like the waist.

*It's ^just ^right.*

The colours are very nice too.

*They're ^most at^tractive.*

Well I'm glad you like it.

*I ^certainly ^do.*

5 **Drill five.** Test drill. Listen.

Did I tell you what happened on my way to work yesterday?

*^No.*

I was driving along quite safely and a young idiot tried to overtake.

*^Idiots aren't ^all ^young you know.*

Oh I didn't mean that. He was driving a sports car. Very fast indeed.

*^Dangerous.*

And he didn't see the lorry coming towards us.

*^What didn't he ^see.*

A lorry coming towards us. So I had to brake very hard, I can tell you.

## Active Intonation

Well some of the passengers did get rather frightened.

*Not sur<sup>^</sup>prising.*

But I soon calmed them down.

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*\*How<sup>^</sup> brave.*

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*^Oh.*

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*^Well.*

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I got it from one of the big shops in Town.

*^Did you.*

They were having a sale so I got it cheap.

*^Well.*

I was slightly worried about the size.

*But it fits you su^perbly.*

I rather like the waist.

*It's ^just ^right.*

The colours are very nice too.

*They're ^most at^tractive.*

Well I'm glad you like it.

*I ^certainly ^do.*

**5 Drill five. Test drill. Listen.**

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*^No.*

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*^Idiots aren't ^all ^young you know.*

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*^Dangerous.*

And he didn't see the lorry coming towards us.

*^What didn't he ^see.*

A lorry coming towards us. So I had to brake very hard, I can tell you.

## Active Intonation

Be ˇcareful ˈJohn.

Oh I'm a very careful driver. Did I tell you about the time . . .

**Now answer the questions.**

Did I tell you what happened on my way to work yesterday?

ˈNo.

**Is she polite and friendly or is she cold and reserved?**

*She's polite and friendly.*

I was driving along quite safely and a young idiot tried to overtake.

ˈIdiots aren't ˈall ˇyoung you know.

**Is she impressed or is she implying that some idiots are old?**

*She's implying that some idiots are old.*

He was driving a sports car. Very fast indeed.

ˆDangerous.

**Is she impressed or is she implying it's safe to drive fast?**

*She's impressed.*

And he didn't see the lorry coming towards us.

ˈWhat didn't he ˈsee.

**Is she asking him to explain or to repeat?**

*She's asking him to repeat.*

So I had to brake very hard, I can tell you.

Be ˇcareful ˈJohn.

**Is she warning him strongly or is she reassuring?**

*She's warning him strongly.*

### 6 Drill six. Revision drill. Listen and repeat what the girl says.

What's your next lesson, Sue?

*Oh it's ˈEnglish.*

Oh. What are you doing in English?

*We're ˈstudying intoˈnation.*

*Lesson twenty*

What on earth is intonation?

*It's the 'way your 'voice goes up and down.*

You mean you're learning to sing?

*'Don't be ,silly.*

Well intonation sounds silly to me.

*It's 'all about 'well | and ~well.*

Good heavens.

*And 'then we 'learn to 'say good,morning | in 'lots of 'different 'ways.*

That's very useful, I'm sure.

*'For 'instance | 'if I 'said good^morning | 'what would you 'think.*

I'd expect wedding bells to ring.

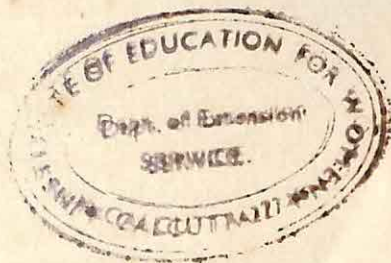
*Ex^actly! | 'That's 'what we're 'learning.*

So you're learning how to marry Englishmen!

*Not only ^Englishmen.*

Well I must be off. See you.

*^See you.*





**Longmans**

**ACTIVE INTONATION** is intended for overseas Students who have been studying English for about two years. The book does not aim to teach them the technicalities of the subject, but through situational dialogues the intonation patterns used by an English speaking person.

All the material has been recorded on tape and the book is basically for language laboratory use, but it can also be used in the classroom equipped with a tape recorder. It is useful preparation for the Lower Cambridge and Cambridge Proficiency examinations.